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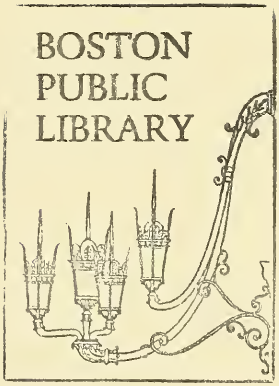

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COMMONWEALTH CENTER

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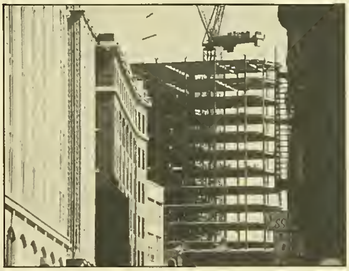
Introduction

In the two decades following the completion of Boston's last comprehensive plan, the City has undergone tremendous physical change spurred by an economic renaissance unprecedented since the building of the Back Bay. While economic revitalization has brought businesses and residents back to the City after nearly fifty years of urban flight and disinvestment, the City's unique heritage has often been overlooked. While the needs for growth and change continue to create new opportunities for Boston, the qualities of Boston's environment which make it eminently attractive to its residents and businesses must be maintained and enhanced.

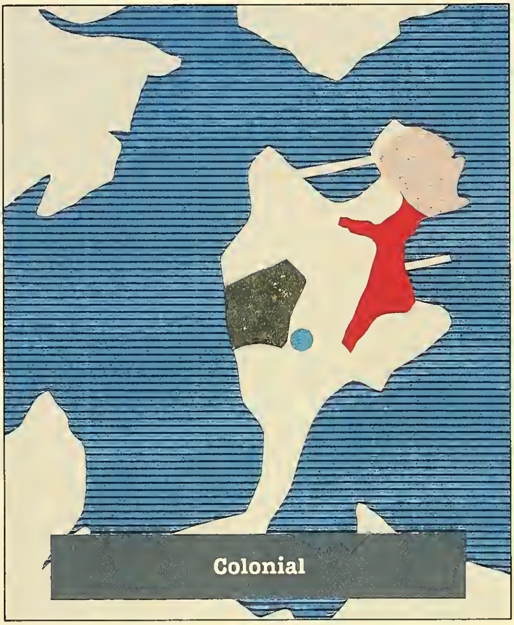
The City has recently undertaken a comprehensive program of public improvements to ensure that the civic benefits of the Boston economy are truly citywide. A comprehensive community based planning effort is now underway to address the management of growth through new design guidelines, environmental standards and protection of the historic resources throughout the City. As an area that has largely remained untouched by Boston's new prosperity, the Midtown Cultural District is now one of the first areas in the City to undergo this community planning initiative. The result of this effort is the visionary and ambitious Midtown Cultural District Plan.

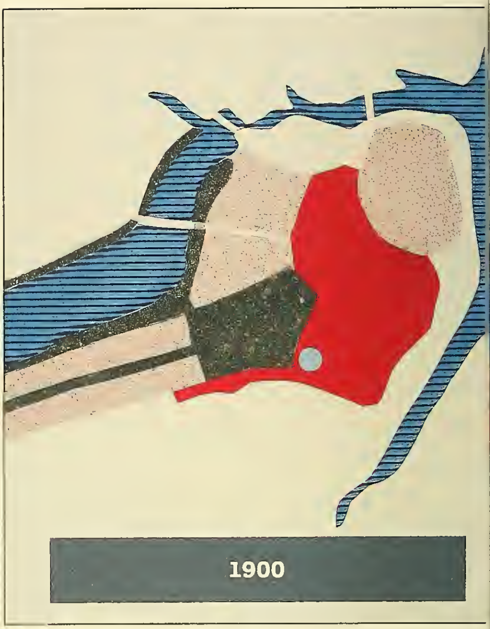


As the first major project within this district, Commonwealth Center is the key catalyst in its economic rebirth. The dialogue between the City, the community and the developers of Commonwealth Center has set the stage for the achievement of a great many objectives. The successful realization of these goals will come through the commitment by all participants to a common vision for Commonwealth Center.

The pages which follow describe the historic context for the rebirth of Midtown, the forces that have shaped the Midtown Cultural District Plan and Commonwealth Center's design objectives, masterplan and public benefits and the process, and participants needed to implement them.

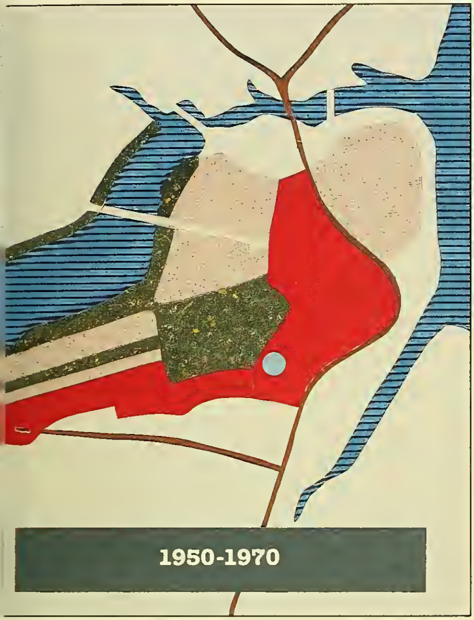
City Growth Patterns

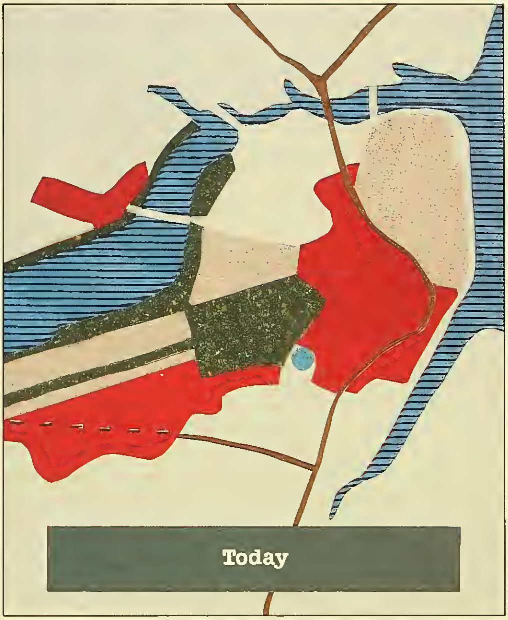




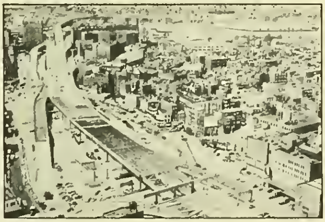
Boston began as a seaport city. On the hilly Shawmut Peninsula a town was built along the seabanks, connected to the mainland by a narrow neck of marshland on which a main thoroughfare ran. Commercial development took place along the principal nodes of transportation: the waterfront and what is today Lower Washington Street. Public open space was established as the Common and in the ensuing Century the City began to be divided into neighborhoods and districts.

By 1900, Boston had undergone dramatic physical expansion. The fillin in of marsh land and reclaiming lan from the sea created such areas as the Back Bay, the Public Gardens and the South End. Commercial activity along Washington Street flourished causin congestion in the streets. Development of the subway system helped define the Centr business district bringing about an enormous passenger flow at the Park and Washington Street stations. Trolleys bisected the city, and railroad lines brought passengers and goods from outlying regions. By 1900, the City was at the height of prosperi and was the center of a booming regional manufacturing economy.





ollowing the Great Depression, the 1950's saw a precipitous decline in Boston's manufacturing economy. The increasing reliance on automotive transportation and the massive
eral highway program aided a flight of
siness and population to outlying
ourbs. Expressways cut off communities
m one another, and changed existing
terns of commerce and commutation.



ban condi-
ons were
e for feder-
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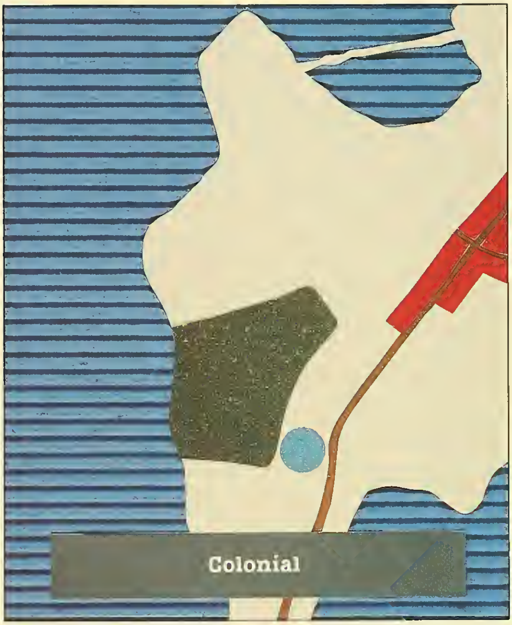
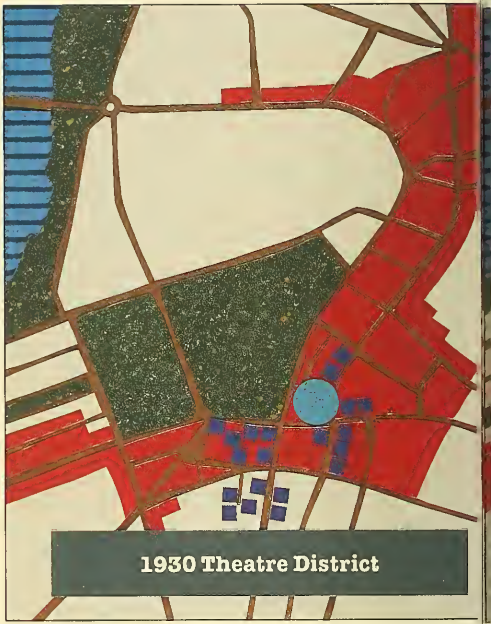
ban re-
wal projects
ch as the
st End Ur-
n Renewal
d the Government Center. With urban
ewal came the building of the Prudential
ter, spawning a new growth of business
d investment confidence that would even-
lly result in Boston's urban renaissance.

Today, following on the heels of an economic revival and the greatest building boom in the City's history, problems of congestion and adverse environmental impacts have begun to cloud the new Boston prosperity. Recognizing the need to plan for balanced growth which preserves Boston's unique heritage, four areas in the City have been identified by the City as appropriate locations to channel new growth: North and South Stations, the Fort Point Channel area and Midtown. Planning for the growth of these areas is to be through community-based planning initiatives.

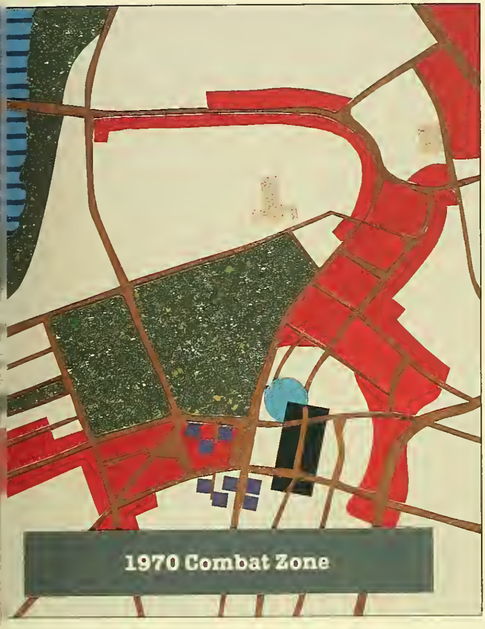
District Growth Patterns

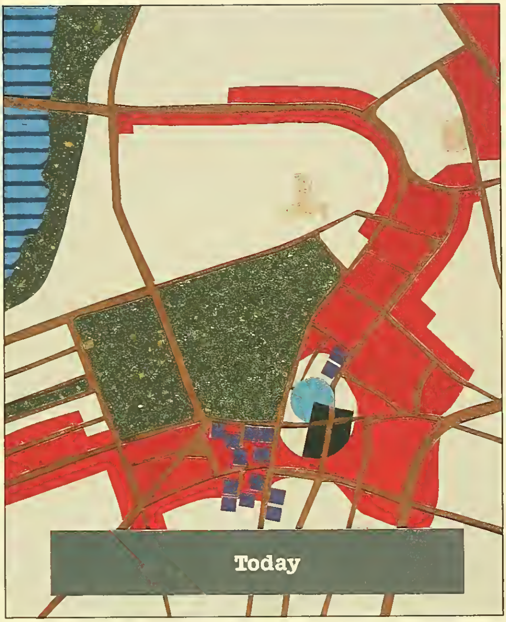




The southern edge of the Boston Common has been, throughout history, a largely commercial district. Washington Street, as the main thoroughfare, was lined with commercial enterprises and lodging houses for travelers as it stretched from the towngate at the neck of the peninsula, to the Old State House at the center of town. Hotels, bars, restaurants, and entertainment all proliferated in the 19th Century. The Federal Street Theatre, was built in 1794, and it was the first theater in Boston, and the beginning of Boston's Theater District.

By the turn of the century there was an abundance of theatrical entertainment concentrated within the commercial district together with a variety of fine retail establishment Washington Street became a Center for the printing trades and publishing houses an the area around the intersection of Tremo and Boylston Streets became the center fo the retail sale of musical instruments. An active and exciting street life characterized the area, as commerce and art flourished side by side.

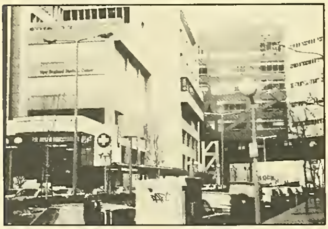




The rapid decline of Midtown began with the building of the Central Artery in the 1950's, creating new commercial and commutation routes into the City and isolating this area om new centers of activity. The designa- on of part of the area as an ''adult enter- inment district'' was a death blow to the maining legitimate businesses. As the ty embarked on a plan for a new Govern- ent Center be located the Scollay quare area, red-light'' strict busi- esses soon located and ncentrated ong lower Washington Street. With the oliferation of pornography, prostitution, olence and crime the area became known the ''Combat Zone.''

Prosperity in the last decade has brought about an expansion of commercial and retail development in Boston. Stigmatized by the ''Combat Zone'' and isolated from mainstream commerce, the old Theater District has been one of the areas left behind in the rush of new prosperity. Today, changing public sentiments and market forces have reduced the ''Zone'' to half a dozen establishments. The MCD Plans recognize the area's unique location between the major commercial markets of Boston and its existing mass transit infrastructure as providing the opportunity to accommodate future economic growth.

Cultural District Influences



The Midtown Cultural District is the focus of interest for many neighborhood and civic interest groups, each with diverse objectives, yet sharing a common goal for its growth and revitalization.

City-wide, interest is being directed toward preservation of historic resources and the creation of a new neighborhood for the City's visual arts community.

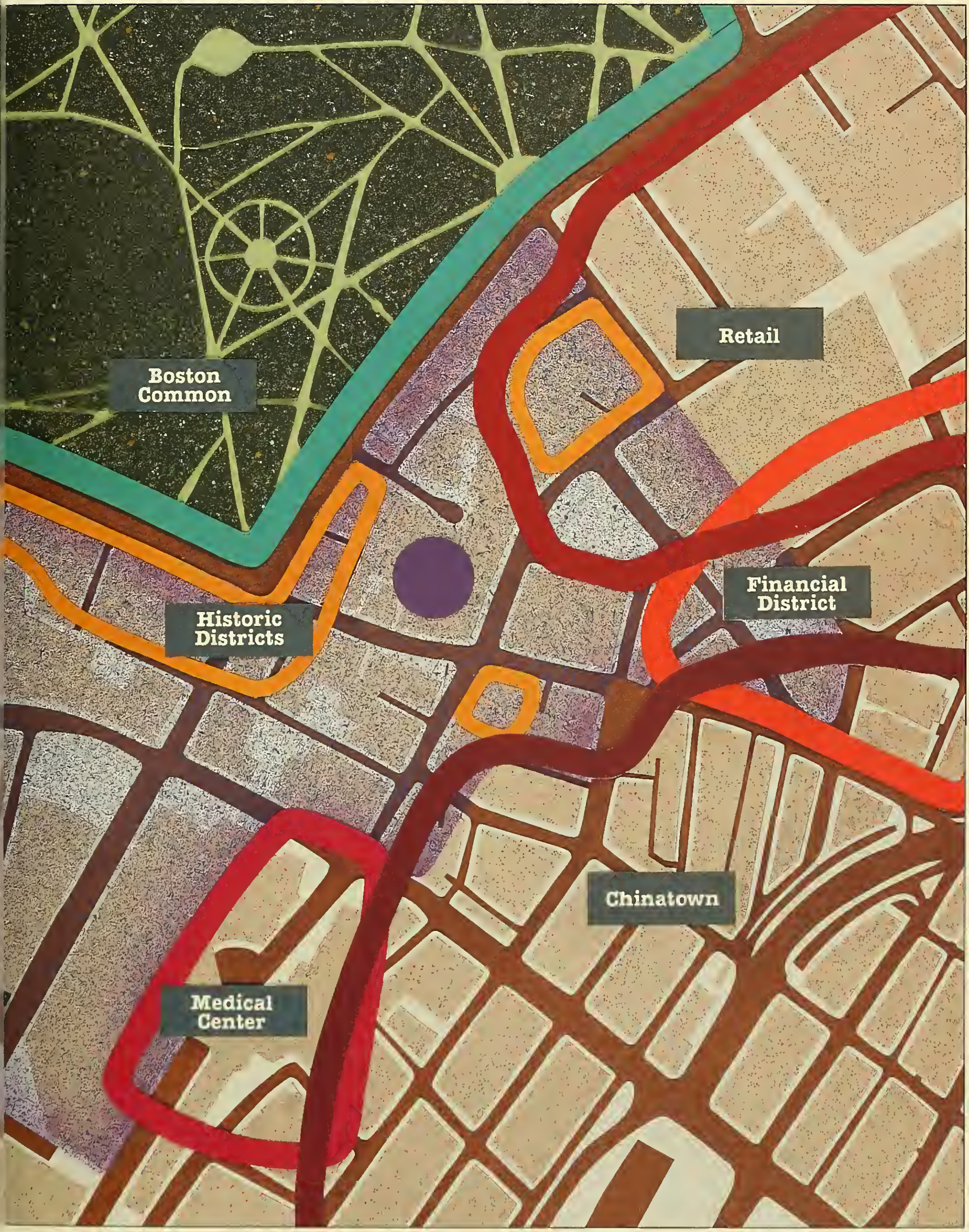
The Chinatown community has recently completed a masterplan for development which addresses objectives for expansion into areas of lower Washington Street, eliminating the crime and blight associated with the Combat Zone and physical reconnection to the central business district, Boston Common and nearby residential neighborhoods.

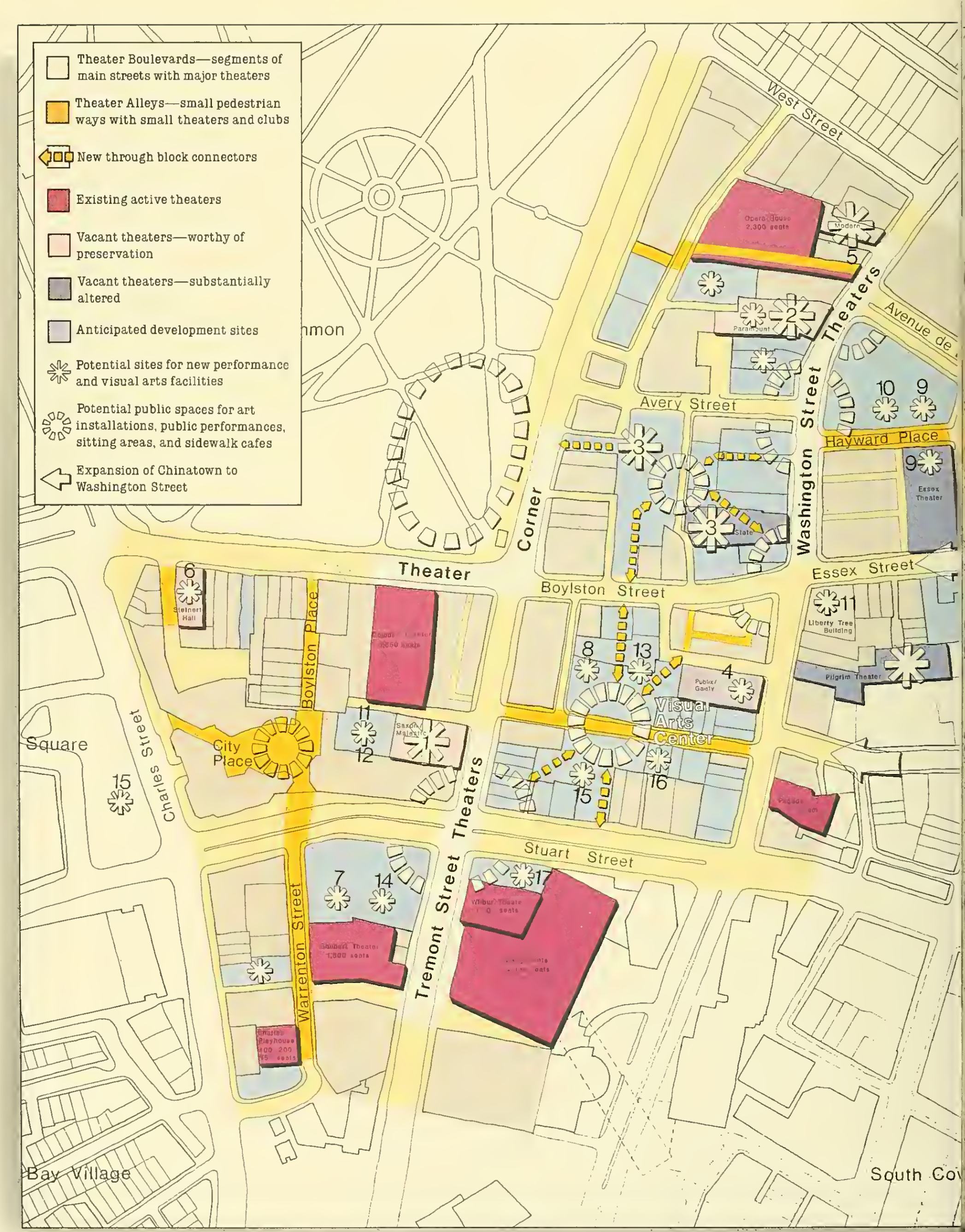
The Downtown Crossing has been the center of retailing for the City since the mid nineteenth century. To maintain its vitality, new and expanded retail facilities and improvements to the area's public open spaces are planned.

The Tufts/New England Medical Center is one of the largest and most active medical centers in New England. To maintain the quality of patient care and medical research, these institutions must upgrade and expand their existing facilities.

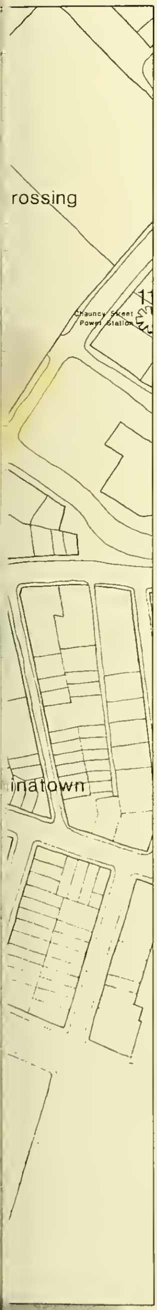
The Boston Common has seen a recent facelift and the once neglected southeastern corner is now the focus for a program of improvements and maintenance.

Commonwealth Center will be the catalyst for economic revitalization and the achievement of many civic and community objectives.


Boston Common
Retail
Historic Districts
Financial District
Chinatown
Medical Center

Theater Boulevards—segments of main streets with major theaters
Theater Alleys—small pedestrian ways with small theaters and clubs
New through block connectors
Existing active theaters
Vacant theaters—worthy of preservation
Vacant theaters—substantially altered
Anticipated development sites
Potential sites for new performance and visual arts facilities
Potential public spaces for art installations, public performances, sitting areas, and sidewalk cafes
Expansion of Chinatown to Washington Street
West Street
Opera House 2,300 seats
Modern
5
2
Paramount
Washington Street Theaters
Avenue de
10
9
Avery Street
Hayward Place
3
3
State
9
Essex Theater
Essex Street
Theater Corner
Boylston Street
11
Liberty Tree Building
Pilgrim Theater
8
13
4
Publix/ Gaiety
Visual Arts Center
15
16
Pagoda
6
Steinert Hall
Boylston Place
City Place
11
12
Saxon/ Majestic
1
Square
Charles Street
15
Tremont Street Theaters
Stuart Street
7
14
17
Wilbur Theatre
Shubert Theater 1,800 seats
Warrenton Street
Charles Playhouse
Bay Village
South Co

The Midtown Cultural District Plan

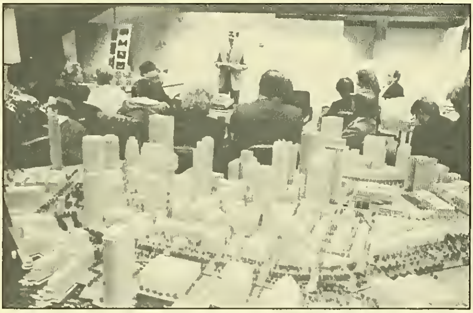


Historically, the Midtown Cultural District was Boston's center for theater and retailing. A great opportunity exists to create a new neighborhood with an exciting mix of activities. In order to realize this opportunity, the City has worked with the residents, businesses and civic groups in the local community to establish a new plan for this district.

The principal goal of the Midtown Cultural District Plan is to encourage a program of economic growth balancing the needs of the arts, business and residential community. Commercial and residential construction are to be the catalysts in transforming the district into a multifaceted neighborhood of performing and visual arts. Four large sites have been identified for commercial development: Commonwealth Center, Rayward Place, Bedford/Kingston, and Parcel C-4. The Hinge Block would be the focus for new residential development. In addition to the creation of theater facilities and art galleries, the Plan calls for construction of such ancillary uses as restaurants, public spaces, nightclubs and retail shops as part of a rich and vital environment.

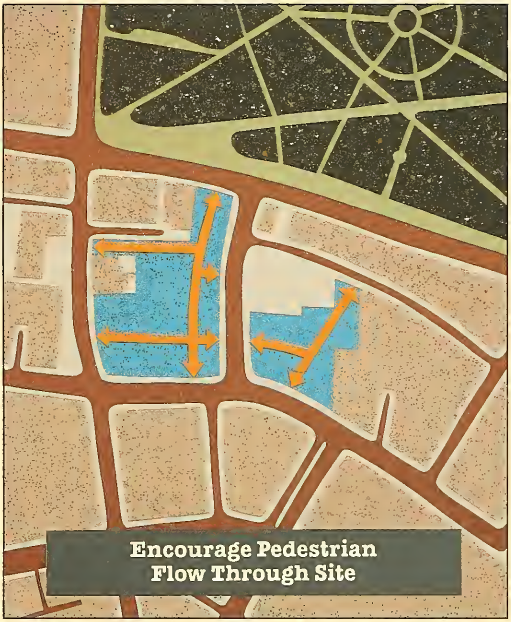
The Plan targets linkage monies for the creation of affordable housing and jobs training programs for Chinatown, an upgrading of the area's open space system, mass transit facilities and pedestrian environment and protection for the district's important historic buildings.

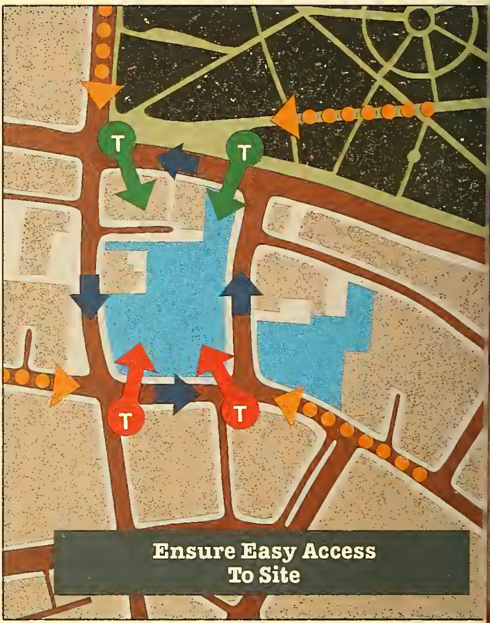
As the area's first major commercial project, Commonwealth Center has been planned in accordance with MCD objectives through a year-long series of discussions involving City agencies, community groups, the project architects and the developers.



Today, the Midtown Cultural District is characterized by vacant theaters, surface parking lots and remnants of the Combat Zone. The combined efforts of the City, civic groups and community have produced a new vision for the area's revitalization.

Design Objectives


Encourage Pedestrian Flow Through Site

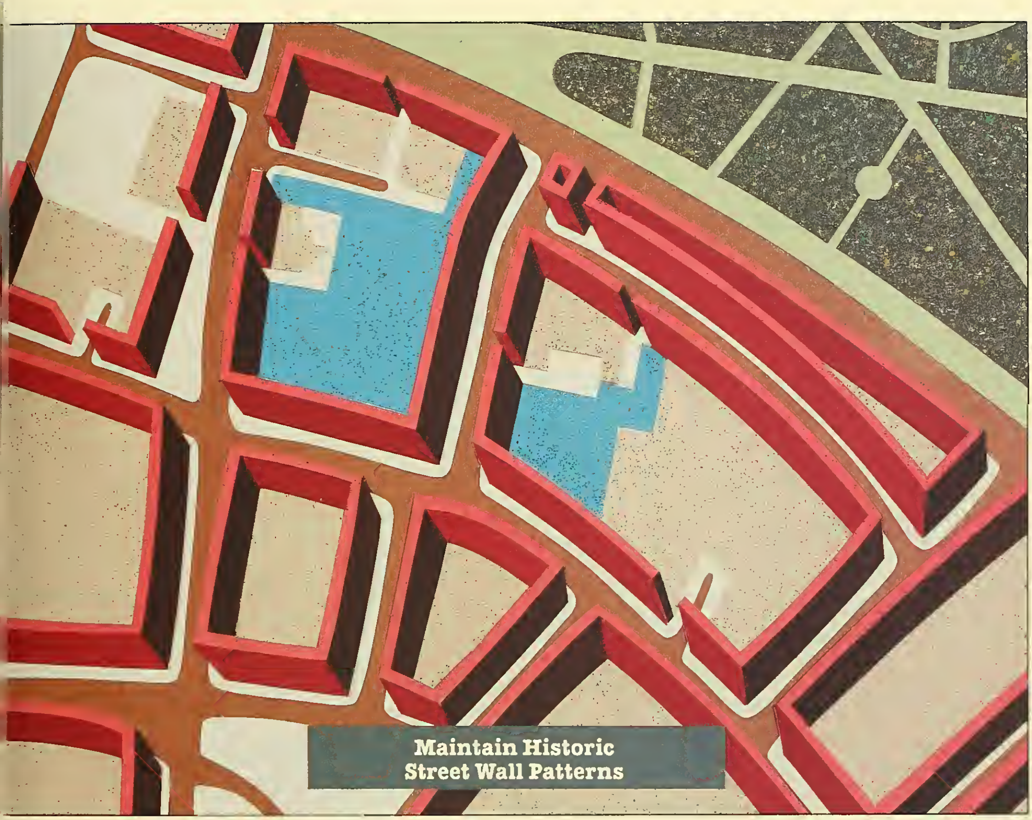

Ensure Easy Access To Site

The following design objectives for Commonwealth Center addess the physical organization of building entries, project uses, pedestrian circulation and the configuration of building height and massing.

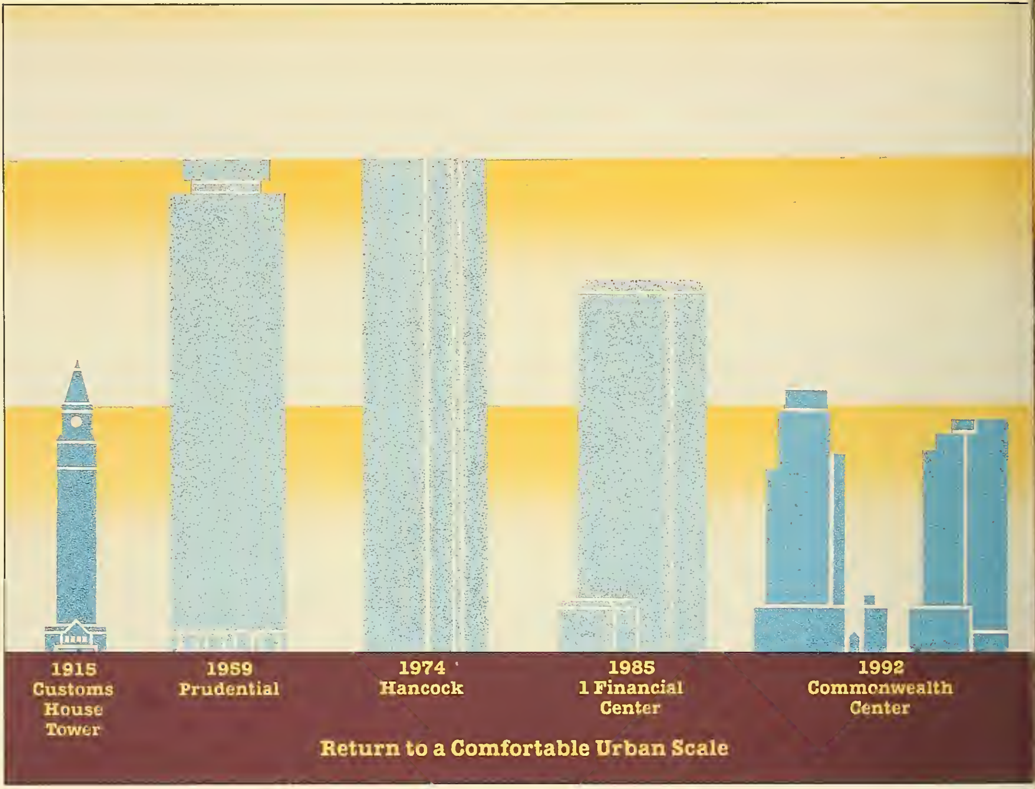
Pedestrian flow through the site will be encouraged by passageways punctuating building walls. One of the primary objectives in developing the site is to compose a series of buildings which are differentiated and linked together by pedestrian ways. Commonwealth Center will encourage the linking of adjacent areas of pedestrian activity through the use of thru-block pedestrian passages, similar to Cityplace linking Boylston Street to Stuart Street.

Primary pedestrian orientation will b along Washington Street where theatre and retail will expand from Downtown Crossing. Shopfronts an lobbies will open at grade level. The connection to five subway stops within direct proximity servicing MBTA's Red, Orange and Green lines will be encouraged and where possible, physically linked.

Vehicular access to the site for parking and servicing will respect traffic patterns and street capacities in the area. Multiple points of entry will be provided to avoid congestion. Areas for queui of taxis and autos will be accommodated s as to prevent impeding the flow of traffic.

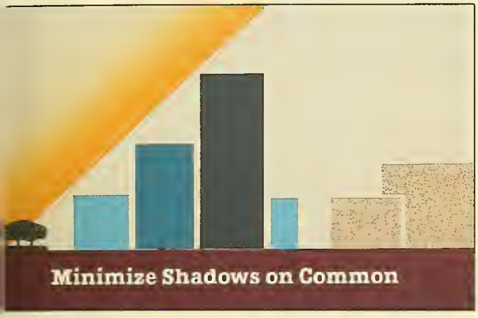


Maintaining the established street-wall plane at traditional cornice line heights will contribute to a vital pedestrian environment by defining pedestrian routes, providing a comfortable scale for building elements, and retaining the continuity of the street. Building walls at the street help to frame important view corridors such as down Washington Street to the Downtown Crossing, and from Washington Street to the Boston Common.

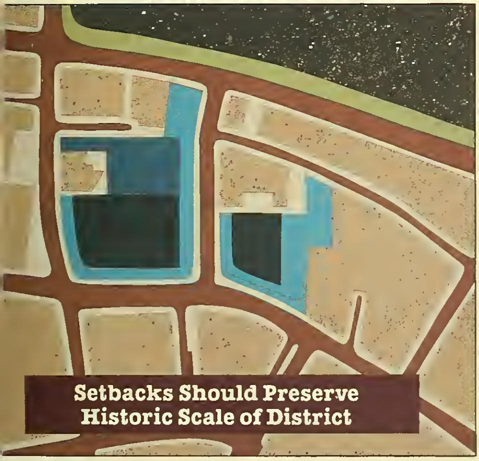


Throughout the early part of the 20th Century, Boston's building forms were influenced by its colonial heritage, street pattern and the aesthetic concerns of its citizens. Very few large commercial office buildings were built before the 1950's with the Custom House Tower dominating the skyline. Verticality followed the revolution in building design brought by the elevator and lightweight steel construction. Following World War II, the Modern Movement produced buildings designed for functional efficiency, devoid of ornament and detail. In Boston, the Prudential Center became the symbol of economic change following fifty years of economic depression. Much of Boston's rebirth is represented by the present skyline of tall buildings. Their impact on the quality of life in Boston is measured by height, lack of detail and scal sterile materials, bland tops, the indifferen manner in which they meet the street and sky, and their confinement to one small area of the City.

Commonwealth Center will be a return to comfortable heights representative of the Custom House Tower and to the richness of detail and articulation characteristic of the 19th and early 20th Centuries.

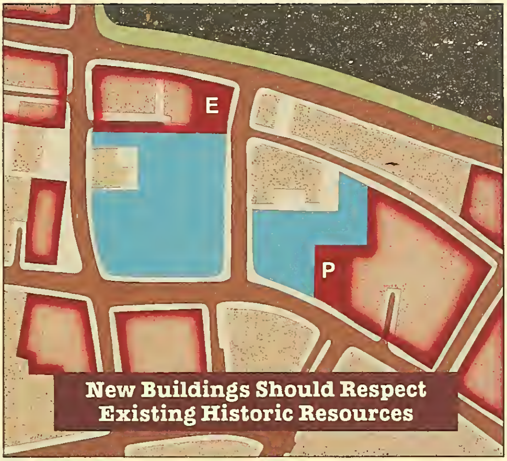


Minimize Shadows on Common



Setbacks Should Preserve Historic Scale of District

An important objective for the project is to design a group of buildings appropriately scaled to the surrounding urban areas. To conform to the scale of the Ladder Blocks, e project will be divided into three sepa- te buildings. Buildings will set back and p in increasing order of height away from emont Street to minimize shadow impacts the Boston Common. Generous setbacks ll be employed above the street wall cor- ce height to preserve the historic scale of e district and to minimize visual and vironmental impacts.

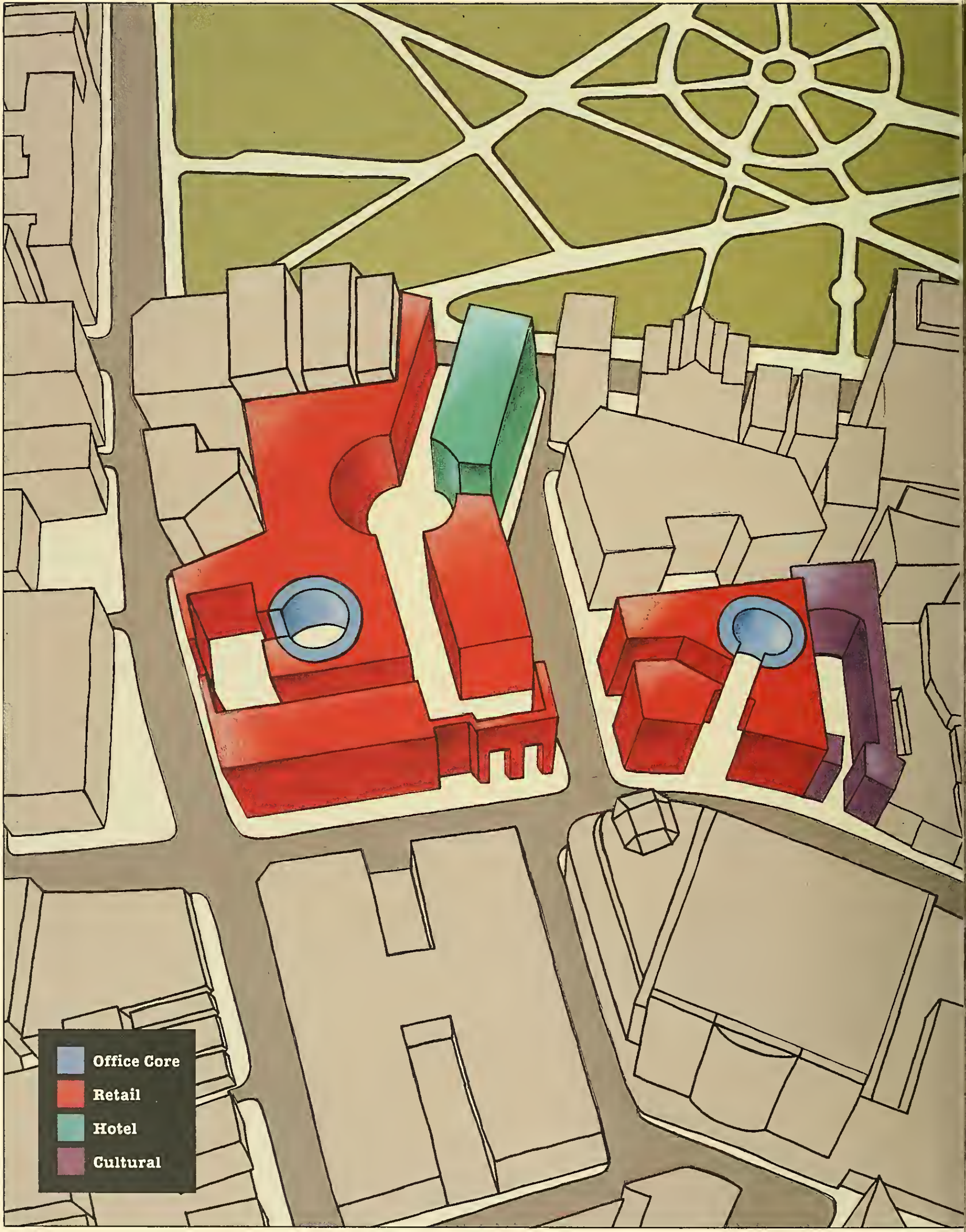


New Buildings Should Respect Existing Historic Resources

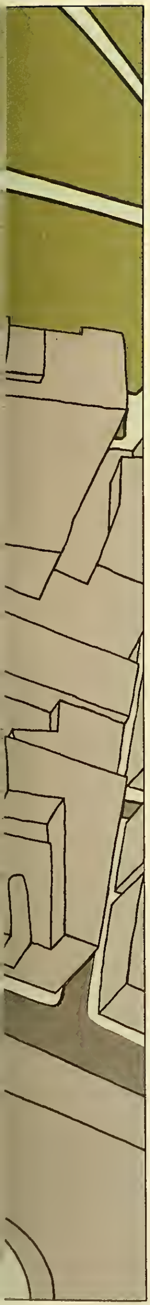
The important historic buildings on the site are to be preserved, renovated and incorporated into the project in such a way as to respect their volumetric integrity and historic presence on the street. In addition to the Boston Landmarks Commission's 1979 survey of historic resources, a technical survey of existing buildings on the site has identified the historic structures which can be feasibly renovated and incorporated into the project.

These are the Evans House on Tremont Street (right, above) and the Paramount Theater (right, below).

The project design will respect the adjacent Piano Row and Washington Street Theater districts by employing appropriately scaled building elements and compatible building materials to create a harmonious transition between old and new.


Office Core
Retail
Hotel
Cultural

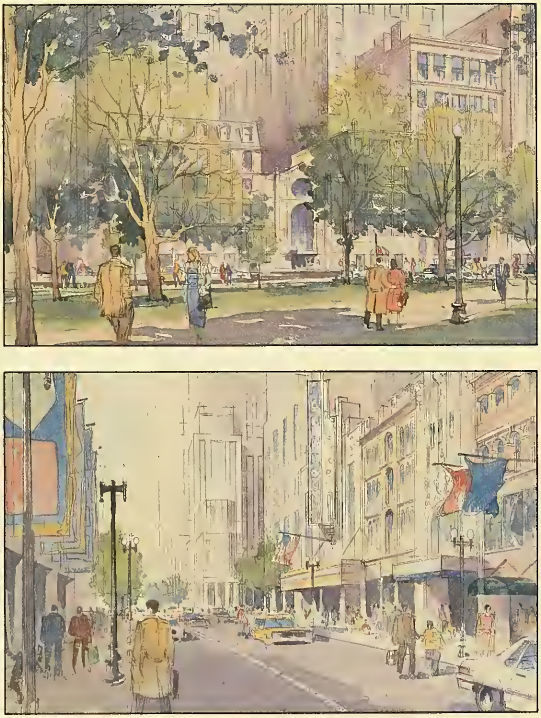
The Street Level



Commonwealth Center is located on portions of two city blocks between the Boston Common and lower Washington Street extending from Boylston Street to the Paramount Theater.

The project will include a retail galleria, a hotel, two office buildings and three performing arts theaters. The buildings will follow the pattern of the historic street walls. As approached from either direction on Washington Street, retail shopfronts and entrances will line the ground floor, providing a continuous and animated pedestrian experience. Across Tremont Street from the Boston Common, the historic Evans House will once again welcome visitors and hotel guests. Office lobbies will be oriented to Boylston and Avery Streets. Service and parking areas will be below grade, with entrances set back from busy streets and sidewalks.

From the Downtown Crossing, the Paramount marquee will signal the entrance to the Cultural District, while a pavilion at the corner of Avery Street will welcome shoppers to the retail galleria. Once inside, a glass covered arcade lined with shops and restaurants will lead through the block connecting the Downtown Crossing to the Boston Common. The arcade will also serve as a covered passageway for commuters using the subway and will connect the hotel and office buildings.



At the street level, the project's rich textures and varied detail will enhance the pedestrian experience of the District. Pictured above are views from the Common (top) and down Washington Street (bottom).

The diagram on the opposite page shows a simplified representation of building forms. These forms are refined and articulated through a long process of three-dimensional study. The final design will respect the traditional scale and detail of the best of Boston's architectural heritage.

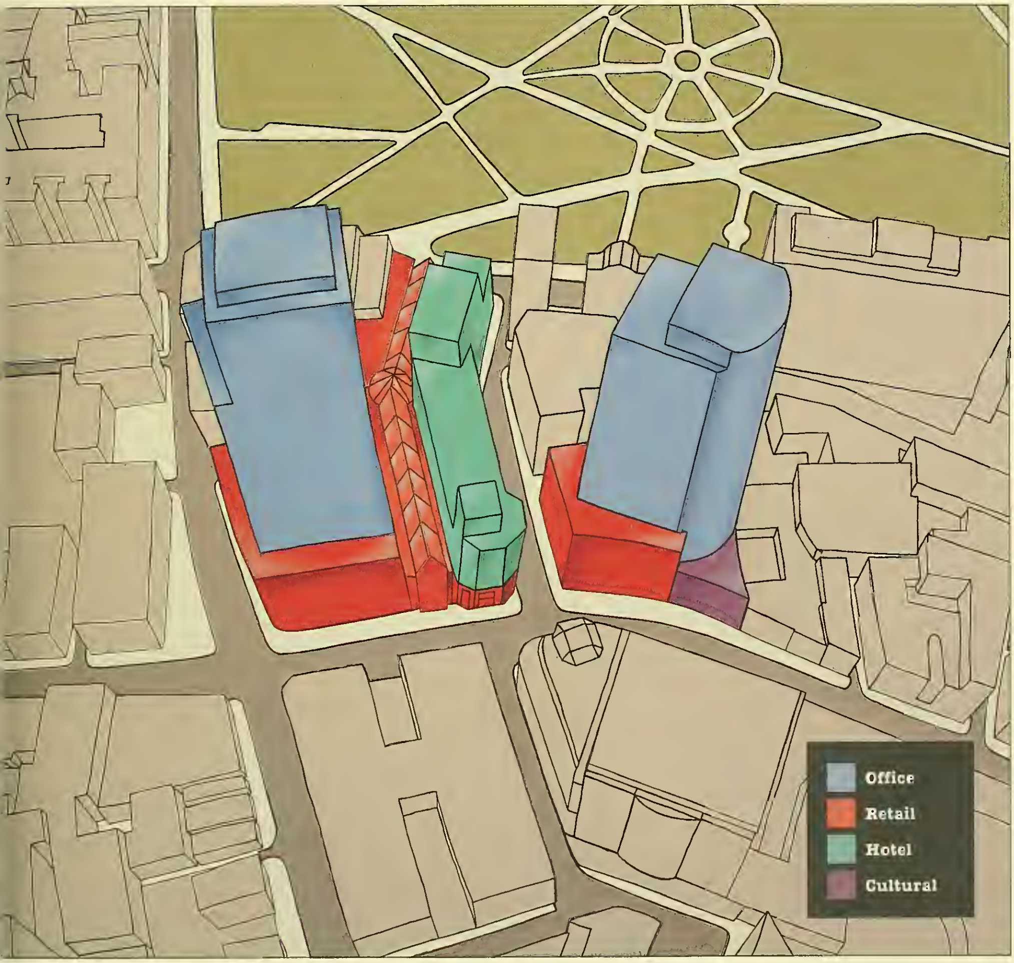
The Buildings

Viewed from a distance Co
monwealth Center will b
beacon for the Midtown
tural District. Composed
several buildings, it will
present a unique face to each of
Boston's many neighborhoods.
building at the corner of Boylst
Street and Washington Street w
mark the Cultural District as se
from Chinatown, the Back Bay
Park Square, while the building
the Keith Block will mark Midt
from Downtown Crossing and t
Financial District.

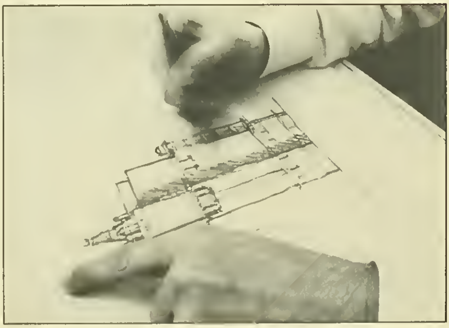
At the street level up to the
traditional cornice line, the bui
ings will blend into the pedestr
scale and texture, while above t
street wall, the buildings will se
back and be simpler in form, ye
expressive of the cultural vitali
the district. Taller building for
tops and illumination will be of
scale appropriate to a more dist
perspective.

In keeping with the area's
characteristic variety of buildin
built over time, the project will
sist of three individual building
varying height, form, fenestrati
and materials. Following the pa
tern of existing land uses, comm
cial uses are oriented toward
Washington Street, while the ho
is oriented toward the Boston Co
mon. The office buildings will b
constructed of stone and the ho
will be constructed of brick wit
masonry accents.

The larger office building of
775,000 square feet and 31 stor
sits atop 250,000 square feet of
retail space and across an arcad
from a 250-room hotel. A secon
office building of 575,000 squar
feet and 27 stories incorporates



amount Theater which will be
verted into a 499-seat dance
lity and a 250-seat performance
ce. A new 499-seat flexible thea-
will be added as well. A below
de parking garage will provide
r 1,000 parking spaces for shop-
s, hotel guests, office workers
l nighttime theatergoers.



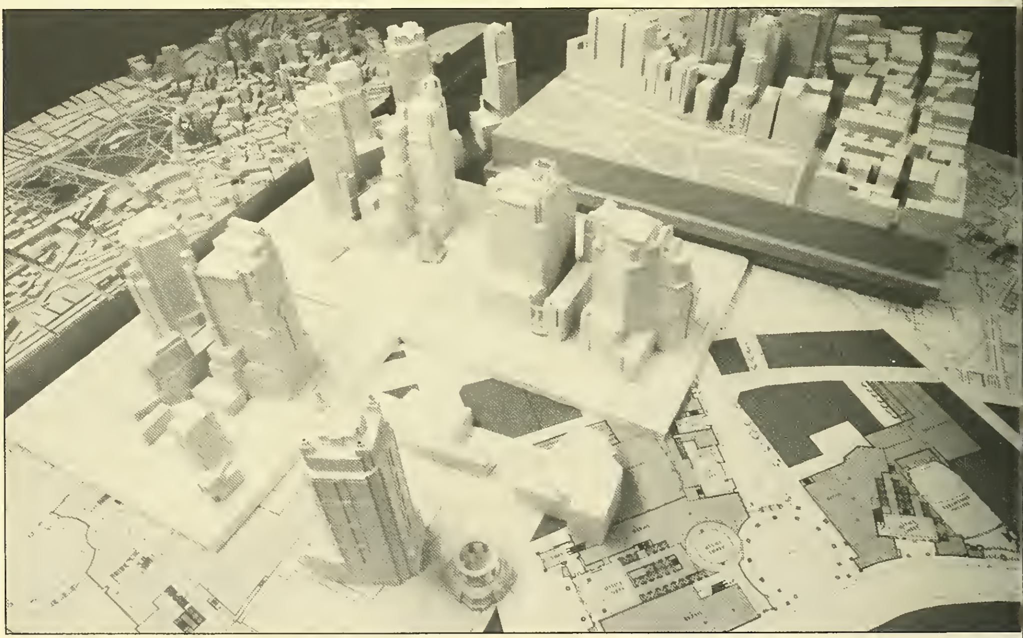
The Process and The Participants

Over the past twelve months, the complex process of evolving a workable masterplan for Commonwealth Center has taken place. The formulation of this masterplan has been a collaborative effort on the part of government agencies, the public and the developer. Each of these entities is comprised of many separate groups and individual concerns; all with diverse objectives for Commonwealth Center.

The responsibility for development review within the City falls on many agencies including the Boston Redevelopment Authority, the Office of Arts and Humanities, the Boston Transportation Department, the Inspectional Services Department, the Office of the Mayor and many others. Similarly, development review by the state is the responsibility of many agencies, most of which are coordinated under the Executive Office of Environmental Affairs.

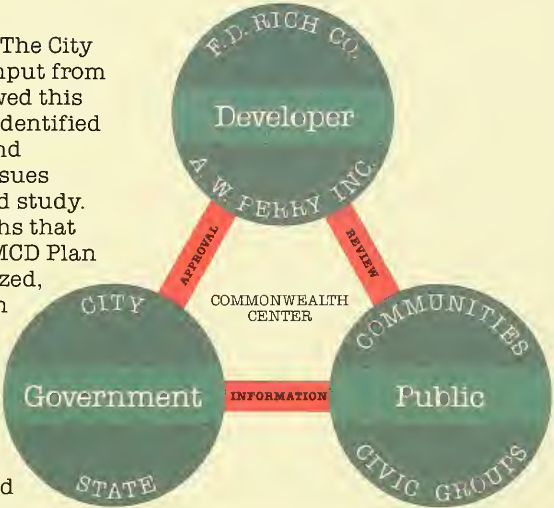
The public includes residents, merchants and businesses from the surrounding communities ar diverse civic interest groups. The developer includes the team of architects, attorneys and other professionals who design, finance, market, construct and manage th development project.

The development team shares the objectives of th government agencies and the public to create a project that truly serves as a catalyst for the rebirth of the Midtown Cultural District. Through a dialogue between government agen



The work of Kohn Pedersen Fox, the project architects, exhibits a special sensitivity to traditional building forms and details. Pictured here, a residential building in New Yo City (above right) a the interior gallery the recently completed 101 Federal Street office buildi in Downtown Bost (below right).

the public and the
loper, a conceptual
and program have
been formulated.
The formulation of a
terplan for Common-
lth Center was begun
currently with the
ption of Downtown
rim zoning regulations
the start of the com-
nity based planning
rt for the Midtown Cul-
l District. A prelimi-
y masterplan for
monwealth Center was
sented to the public
r to the unveiling of
Midtown Cultural District (MCD) Plan. The City and State, with input from the public, reviewed this masterplan and identified specific design and environmental issues requiring detailed study. During the months that followed, as the MCD Plan was being finalized, meetings between the development BRA and civic & community groups worked to revise the original objectives for the design and program for Commonwealth Center.



The Commonwealth Center masterplan has now been revised in response to objectives outlined in the MCD Plan. In the months to come, refinements to the project design will be made and environmental issues will be addressed by the development team. The resulting detailed environmental analysis and design will then be submitted as a draft report for review by government agencies. After a period of public comment and review of the draft report, these agencies will determine whether the project adequately meets the Federal, State, City and community objectives. At this time the development team may be asked to further refine the design and environmental studies. A final report will then be submitted for review and approval.

The development team has met with many City agencies and community and civic groups. Shown above, the development team discusses plans for cultural facilities in the Paramount Theater with members of the Midtown Cultural District Task Force.

Public Benefits

Commonwealth Center will be the primary catalyst in the economic revitalization of the Midtown Cultural District. Rejuvenating this district requires a critical mass of new development to encourage investment and promote confidence in the area.

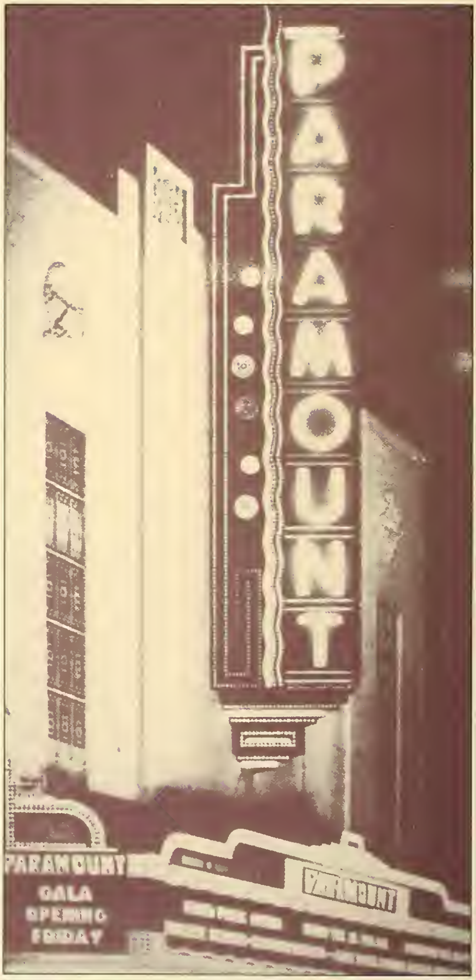
Commonwealth Center will generate over $12 million in taxes annually. $8 million dollars will go to the City's housing linkage program, for the construction of housing on the R3/R3A site in Chinatown. Over $1.6 million will be contributed for new job development and training programs, targeted to Chinatown residents.

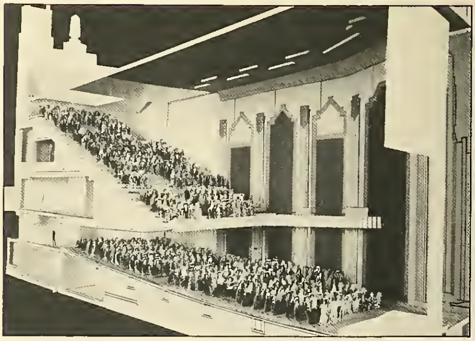
Commonwealth Center will establish the Midtown Cultural District as the home for the City's resident performing arts community. With the retrofitting of the Paramount Theater into a 499-seat dance facility and a 250-seat performance space, the district will be home to the premier dance performance facility of its kind in the United States. A 499-seat flexible theater will also be provided.

Commonwealth Center will contribute to the long-term maintenance of the Boston Common, and encourage active pedestrian use of this long neglected area.

As part of Commonwealth Center's Plan for historic preservation the landmark Paramount Theater will be restored and the Evans House on Tremont Street will be renovated. The Paramount serves as an important reminder of the golden age of motion pictures. The Evans House is the City's last surviving commercial brownstone.

Commonwealth Center will contribute to the reconstruction of the Chinatown Orange line station. An extensive transporation plan will be undertaken to minimize vehicular traffic and encourage public mass transit use.





Commonwealth Center
is a joint venture of
the F. D. Rich Company
and A. W. Perry, Inc.

The architects for
Commonwealth Center
are Kohn Pedersen Fox
Associates.

The architects for
the Paramount Theater
are Hardy Holzman
Pfeiffer Associates.

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Appendix

COMMONWEALTH CENTER

TECHNICAL APPENDIX

BOSTON
PUBLIC
LIBRARY

10/3/88

Commonwealth Center
Technical Appendix

BOSTON
PUBLIC
LIBRARY

October 1988

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Introduction

I. INTRODUCTION

The Technical Appendix is a supporting document to the Commonwealth Center Plan. The Commonwealth Center Plan describes the historic context for the project, the Midtown Cultural District Plan, and the design objectives, development plan process, participants and public benefits.

This technical appendix summarizes the benefits and impacts of Commonwealth Center on the Midtown Cultural District and the City of Boston.

The Public Benefits Plan and the Cultural Facilities Program for the Commonwealth Center Project will provide significant public improvements and benefits to the local neighborhood and the City of Boston.

As part of the project approval process the development team will be preparing detailed environmental studies of the wind, shadow, traffic and historic resources impacts. This document presents the preliminary findings of some of these environmental studies. These findings indicate that the project will not adversely impact the environment. Further studies will follow to study wind and other potential environmental impacts, and to identify appropriate mitigation measures.

This document includes the following information:

o The Public Benefits Plan for the neighboring residents, visual and performing artists, merchants and residents of Chinatown, historic preservation and open space organizations and the Midtown economy.

o The Cultural Facilities Program for three new performance spaces, a 499 seat dance theater, a 499 seat flexible dramatic theater and a 250 seat music and dance performance space.

o A Historic Preservation Analysis for the streets, alleys and buildings on the project site including 565, 571, 611, 617 Washington Street, 10 Avery Street, 10 Haymarket Place and 175 Tremont Street.

o An Archaeological Overview which explains the archaeological investigation which will be undertaken at this historic location.

o A Transportation Analysis summarizing the projected mass transit and automobile usage, site access, parking demand and traffic impacts on the local intersections.

o An Environmental Analysis illustrating the projects shadow impacts on the Boston Common.

o The Development Team listing the diverse team of architects, engineers and other consultants and a brief summary of the developers, F.D. Rich and A.W. Perry, Inc.

The goal of these studies and plans is to help inform the many civic and community groups of the technical details of the project. While normally this information is not provided until much later in the public review process, the objective of this appendix is to provide the public with important information at an earlier stage in the design and approval process. While these studies and plans are in a preliminary stage, further refinements will be made following public comment over the coming months.

Over the past year, through numerous meetings with civic and community groups and City agencies, the development team has discussed many issues of concern about Commonwealth Center. In the last several months, after review of these concerns, the team has made significant changes to the project design and program in an effort to resolve many of the community concerns. Listed below are some of the key concerns and the resolutions provided by the team:

CONCERN	RESOLUTION
The height of the proposed office buildings is too tall.	Height on the Keith Block has been reduced to 350 ft., and the third tower has been eliminated.
Project size and density are too great.	Project has been reduced by 10%, or 200,000 square feet.
Setbacks along Washington Street are not sufficient.	The setbacks of the buildings along Washington Street have been increased.

CONCERN	RESOLUTION
Treatment of the Paramount Theatre, interior and exterior.	Building over the Paramount Theatre will be reduced by larger setbacks. The interior will be designed for a 499 seat dance theater and a 250 seat performance facility.
The Evans House building would be razed.	The Evans House will be saved and refurbished.
Fill in empty lots.	All empty lots will be completed with buildings of appropriate scale.
Eliminate the circus and open Avery Street.	The circus has been eliminated and Avery Street will remain open.
Maintain existing streetwalls and provide through-block passageways using existing streets and alleys.	Each building will maintain the existing streetwalls; new through-block connections have been incorporated.
Articulate building designs.	The architects are pursuing appropriate facade articulation; facade materials will be selected to reinforce the historic context.

CONCERN	RESOLUTION
Analyze preservation of each historic building.	A preservation consultant is completing a detailed historic survey and analysis of each historic structure on the site.
Perform an archaeological study of the site.	An archaeological study will be undertaken.
Consider multiple architects to design the project.	Hardy Holzman Pfeiffer Associates has joined the KPF team as one of two design firms working on the project.
Provide space for the new and/or renovated theater in the Cultural District.	The Paramount Theatre will be redesigned to include a 499 seat dance theater and a 250 seat music and recital hall. The Paramount Theatre will be complete with dressing rooms, rehearsal space and administrative support space. Space for a third flexible dramatic theater of 499 seats will be provided on-site.
Minimize traffic impacts on neighborhood streets.	The unique location of the project provides access to the Green and Orange subway lines and numerous bus lines on-site and adjacent to the site. The project will provide 1,000 automobile parking garage, of which 175-200 parking spaces will be reserved with appropriate rates to encourage short-term public use. All loading and deliveries for

CONCERN	RESOLUTION
	the site will be accommodated within the underground garage.
Shadow effect on Boston Common.	The reduced height, mass and density of the project significantly reduce the shadow impacts on the Boston Common and nearby residences.
Create a vibrant atmosphere that helps build a new downtown neighborhood and revitalize the Midtown Cultural District economy.	The improved design concept of Commonwealth Center will help to knit the Midtown Cultural District with the Financial District, Back Bay, and Chinatown and Bay Village residential communities. The inclusion of cultural activities, active ground floor retail, and commercial office uses will reinforce surrounding neighborhood businesses and residential areas, helping to create a diverse new Midtown Cultural District Community.
The project would create a physical barrier to Chinatown.	The design of the project incorporates several connecting walk-through paths between Tremont, Washington, and Boylston Streets. Additionally, the site design provides for a covered pedestrian level retail arcade.

Public Benefits Program

Prepared by Northeast Management &
Marketing Company

I. PUBLIC BENEFITS

The Midtown Cultural District Plan is a blueprint for growth in the central part of Boston. It is also a blueprint for the future quality of life in this downtown neighborhood. The Boston Redevelopment Authority, working with many civic and neighborhood groups and individuals, has developed urban design guidelines, uses, and amenities for the area in order to "ensure that future growth in Midtown Boston is managed in a way that protects the area's resources."

The Midtown Cultural District Plan will establish permanent zoning policies for the area and programs that will manage new growth, preserve historic buildings, establish neighborhood business opportunities, protect and create public open space, create day care facilities and improve the local transportation system.

In order to meet the objectives of the Midtown Cultural District Plan, the Commonwealth Center project has gone through rigorous design and program review over the past several months. Commonwealth Center is now a project that complies with the Midtown Cultural District Plan's design guidelines. Commonwealth Center will serve as a catalyst for achieving the Plan's economic as well as architectural and preservation goals.

In accord with the City's new plan to balance growth, Commonwealth Center is located in an area able to accommodate height without creating detrimental impacts on historic structures and public open space. Recently, the height, density, and mass of the project were reduced: the Keith Block height was lowered to 350 feet, a 10% decrease in project density was achieved, and the third tower was eliminated in an effort to address community concerns and to comply with the stated objectives of the Midtown Cultural District Plan.

These changes in the building program ensure a development of compatible size and proportion that will help to achieve the goals of the Midtown Cultural District Plan by respecting the Boston Common; increasing the setback along Washington Street; maintaining the existing streetwalls; creating through- block walkway connections; and by using appropriate facade articulation and materials to reinforce the historic context of the area.

Potential project wind and shadow impacts have been greatly decreased by reductions in the overall massing. Also pursuant to the Plan's guidelines, the project team will conduct analyses on wind, daylight, shadow, transportation,

and archeological resources to identify and minimize adverse impacts and to respect the pedestrian nature of the Midtown Cultural District area.

Commonwealth Center will be one of the first major real estate development projects in the new Midtown Cultural District. The development team is determined to ensure that Commonwealth Center fulfills many of the objectives of the new Midtown Cultural District Plan, and consequently, provides valuable public benefits to the city of Boston, the Midtown area, and the surrounding neighborhoods in the process. The project team has carefully identified civic and community groups and residents who will be affected by Commonwealth Center in order to ensure that their needs and concerns are considered throughout the development of the project. Over the past year, the Commonwealth Center team has had many meetings with city and neighborhood groups including:

- Boston Redevelopment Authority
- Office of Arts & Humanities
- Midtown Cultural District Task Force
- Boston Preservation Alliance
- Friends of the Boston Common
- Chinatown Neighborhood Council
- Boston Theater District Association
- Downtown Crossing Association
- Boston Chamber of Commerce
- Boston Greenspace Alliance
- Boston Landmarks Commission
- Chinese Consolidated Benevolent Association
- Chinese Cultural Institute
- Massachusetts Historical Commission
- Mayor's Office of Neighborhood Services
- Parks and Recreation Department
- 80 Mason Place residents
- Tremont on the Common
- Mayor's Office of Jobs and Community Services
- City Councillors, State Representatives and Senators.

The plan for public benefits is outlined on the pages that follow. This plan was developed to benefit civic and neighborhood groups and residents as well as the City and region. The following chart summarizes the Midtown Cultural District goals that are achieved with the development of Commonwealth Center, and specific public benefits.

COMMONWEALTH CENTER PUBLIC BENEFITS

GOALS OF THE MCD PLAN	COMMONWEALTH CENTER BENEFITS
CULTURAL	
10 performance facilities.	3 performance facilities: (a 499-seat dance theater and a 250-seat performance space for dance and music, and a and a 499-seat flexible use dramatic theater)
Administrative, rehearsal and dressing room space.	Full support space within the Paramount complex.
Complementary facilities, such as art and music supply stores, restaurants nightclubs, cabarets, and commercial theaters.	250,000 square feet of cultural related uses including restaurants, and galleries.
CHINATOWN	
Publicly-owned land in Chinatown should be used for housing and community services.	$8.0 million in housing linkage to be dedicated to creation of affordable housing on parcels R3/R3A in Chinatown.
Community ownership and management of development on public parcels.	Project team will provide technical assistance to the R3/R3A development team during the development of the affordable housing project.
Ensuring that the 1,000 training slots created by Midtown jobs linkage are available to Chinatown residents.	$1.6 million in jobs linkage funds. English as a second language training. Creation and maintenance of Midtown Jobs Database. Funding of Chinatown jobs linkage advisory committee.

COMMONWEALTH CENTER PUBLIC BENEFITS

GOALS OF THE MCD PLAN	COMMONWEALTH CENTER BENEFITS
CHINATOWN	
The connection of Chinatown to the city's business district, the Boston Common and the Public Garden.	Commonwealth Center design provides covered through-block connections between Tremont, Boylston and Washinton Streets.
Reduction of traffic in Chinatown neighborhood.	1,000 car garage for evening and weekend use of Chinatown by patrons and businesses. 200 garage parking spaces have hourly rates that encourage short-term use.
HISTORIC PRESERVATION AND OPEN SPACE	
Protect historic buildings from demolition or inappropriate renovation.	Restoration of the interior, exterior and marquee of the Paramount Theater. Restoration of the Evans House.
Maintain the human-scale of the area's 17th and 18th street pattern and its 19th and 20th century buildings.	Commonwealth Center design preserves existing street patterns, streetwalls, and cornice heights.
Avoid over-building or overwhelming a significant historic section of the city. Provide step down to the Common.	Buildings that face the Common have lower heights. Setbacks reduce the impact of building heights on Washington Street.
Preserve, protect and enhance the Boston Common.	The creation of an endowment fund for the annual maintenance of the Common. Sponsorship of an "Annual Common Clean-Up Day". Contribution to the

COMMONWEALTH CENTER PUBLIC BENEFITS

GOALS OF THE MCD PLAN	COMMONWEALTH CENTER BENEFITS
HISTORIC PRESERVATION AND OPEN SPACE	
	restoration of the Boylston/Tremont corner.
TRANSPORTATION	
Encourage construction of buildings in areas that are well served by mass transit.	Commonwealth Center is within a 5-minute walk MBTA Red, Green and Orange Lines and within 10-min walk to Blue Line.
Improve area's mass transit by adding new Midtown subway connection, improving service, and renovating subway stations.	Renovation of the on-site Orange Line. Accommodation for a future Green Line extension to South Station.
Parking facilities that accommodate daytime and evening use, entrances off major streets, and facilities used by Midtown Cultural District residents and visitors.	1,000 space parking garage with main ingress/egress off of Boylston Street. Evening and weekend parking facilities for patrons of retail, cultural, and/or Chinatown activities. Rate structure that encourages retail patron and short-term parking users.
MIDTOWN ECONOMY:	
Redirect economic development to under-utilized areas in order to stimulate the revitalization of Midtown.	Commonwealth Center will make a $450 million investment in the development of Midtown and provide the catalyst for its revitalization.

COMMONWEALTH CENTER PUBLIC BENEFITS

GOALS OF THE MCD PLAN	COMMONWEALTH CENTER BENEFITS
MIDTOWN ECONOMY:	
Opportunity for Boston residents to obtain about 16,000 permanent jobs, and 10,000 temporary jobs.	Commonwealth Center creates 6,350 new permanent jobs, 3,500 construction jobs. Active participation in the Boston Jobs Residency Policy and the Boston for Boston program.
The retail area of Downtown Crossing should be extended to lower Washington Street.	250,000 square feet of retail, restaurant and entertainment space.
Midtown projects should have a combination of uses to attract people to the area.	Commonwealth Center includes retail, cultural, commercial, office space, hotel and day care uses on the site.

CULTURAL BENEFITS

The Midtown Cultural District Plan:

After four years of planning, the Midtown Cultural District Task Force, the BRA, and City's Office of Arts and Humanities produced a comprehensive plan that will create a center for visual and performing arts. The key elements of this plan include:

(1) Ten new or renovated small- and medium-sized performance facilities with related rehearsal, dressing room and administrative spaces;

(2) Visual arts facilities, such as a satellite museum space, four membership galleries, ten commercial galleries, film/video facilities;

(3) Public spaces for programmed or spontaneous sidewalk activities; and

(4) Complementary uses such as commercial theaters, restaurants, hotel, and shops.

The Commonwealth Center Commitment:

Commonwealth Center will be a lively, mixed-use development with restaurants, retail, entertainment, and cultural facilities that are complementary to the Midtown Cultural District. Commonwealth Center's street front shops and interior public spaces (that connect Tremont, Washington, and Boylston streets) will provide a valuable linkage from the Opera House to the visual arts spaces on the hinge block, to the Wang and Shubert theaters. At night marquees and brightly lit retail entrances will welcome visitors and shoppers from the Downtown Crossing area and invite them to spend the evening in the Midtown Cultural District.

The project team, in support of the objectives of the Midtown Cultural District Task Force, is determined to provide high-quality performance space for Boston visitors and residents. Over 60,000 square feet of theater space in three theaters will be created by Commonwealth Center. There will be space for a 499-seat flexible-use dramatic theater and the Art-Deco styled Paramount Theater will be restored. Nationally known theater architect, Hardy Holzman Pfieffer Associates, has been retained by the project team in order to direct the historic renovations of the interior and exterior of the Paramount.

When completed, the Paramount will house two theaters: (1) a 499-seat premier dance performance theater, and (2) a 250-seat theater for music and dance performances. A new Cultural District Trust Fund will manage and operate the theaters. The Paramount will also be equipped with related rehearsal, administrative and support spaces for the performing arts. Finally, the grand marquee of the Paramount on Washington Street will be restored. The brightly lit marquee will be recognized as a symbol of the lively cultural and entertainment environment of the entire Midtown Cultural District.

To complement the three theaters in Commonwealth Center, the project team will dedicate a substantial portion of the project to cultural-related uses (about 250,000 square feet) including a hotel, restaurants, and galleries. The project

parking garage of 1,000 spaces will be available at discounted rates during the evening hours to provide easy and safe access to cultural activities without affecting neighborhood streets.

A Midtown Cultural District jobs database will help visual and performing artists find part-time employment to help supplement their professions.

CHINATOWN

The Midtown Cultural District Plan:

During the past two decades, the Chinatown community has had to endure crime and adult entertainment uses in their surrounding neighborhoods, rising land values, traffic congestion, and a lack of both affordable housing and economic opportunities. The Midtown Cultural District Plan sets forth an aggressive community benefit package that includes:

(1) a Chinatown community planning process,

(2) an increase in the availability of linkage monies for affordable housing and job opportunities,

(3) the creation of an architectural and cultural atmosphere that provides for the preservation and expansion of Chinatown, and

(4) an improvement in the quality of life in Chinatown by reducing neighborhood traffic and eliminating crime and blight in the neighborhood.

The Commonwealth Center Commitment:

For the past two years, the project team has worked with Chinatown community leaders to ensure that Commonwealth Center will complement and support its surrounding neighborhood. The project team believes that community input and involvement helps to improve the project. Thus, the developers are determined to communicate with the Chinatown community throughout the development of the project.

The Commonwealth Center project will substantially improve the appearance of the area surrounding Chinatown and helps provide an identity for Chinatown itself. The developers will co-sponsor a banner and signage program that identifies the entrance to Chinatown. They are also working with Chinatown, the Center City Task Force, and the BRA to create bi-lingual street signage. These street improvements will help enhance the pride that Chinatown residents and Asian visitors feel for the neighborhood.

Housing:

Linkage funds generated by Commonwealth Center will be used to help the residents of Chinatown. Under the guidelines of the Zoning Code and the Midtown Cultural District Plan, $8.0 million in housing linkage funds will be dedicated to the construction of affordable housing on the R3/R3A parcels at the corner of Oak and Washington Streets in Chinatown. Additionally, the developers will provide technical assistance to the development teams who will construct the affordable housing in Chinatown.

Employment:

The Commonwealth Center project will also help increase employment opportunities for Chinatown residents -- 6,350 new permanent jobs and the 3,500 construction jobs will be created by the project over a six-year period. The project team will become a participating member of the "Boston for Boston" Initiative, which will encourage Commonwealth Center tenants to make best faith efforts to hire 50 percent Boston residents, 25 percent minorities, and 10 percent women.

Furthermore, $1.6 million in job linkage funds will be provided by the project team. The job linkage funds will help Chinatown residents in the following ways:

(1) English as a Second Language (ESL) classes will be sponsored for Chinatown residents, which will give them the opportunity to refine the language and communication skills that are necessary to obtain jobs in the Midtown Cultural District;

(2) Job training and scholarship programs will be offered, in conjunction with trade schools, such as Wentworth Institute and the Petersen School of Engineering. Chinatown residents will be able to acquire the skills necessary for careers in the high growth fields of building management, telecommunications, construction, and hotel and restaurant trades;

(3) An on-going Midtown Cultural District Jobs Database will be established and maintained. 16,000 new jobs in the Midtown Cultural District will be identified and catalogued. We will also track job availabilities in existing businesses to provide valuable employment information to Chinatown residents;

(4) A Chinatown advisory committee will work with the Mayor's Office of Jobs and Community Services to develop criteria and guidelines for job creation programs directed to the community; and

(5) Job training funds will be targeted to the child and family care industry. This is a growth industry of particular benefit to the community.

Transportation:

The Commonwealth Center developers will help make Chinatown more accessible to residents and visitors by providing funds for the improvement of the mass transit system. For example, the developers plan to:

(1) Renovate the Chinatown/Midtown Orange line stop (covered public walkways will connect the Orange line stop to the Commonwealth Center);

(2) Create covered through-block pedestrian walkways connecting Tremont Street to Washington Street; and

(3) Coordinate the creation of a Green line extension to South Station (by working with the MBTA and the Transportation Department).

The project team also plans to coordinate the completion of an area-wide traffic study with Chinatown, Downtown Crossing, the City of Boston, and the representatives of the Midtown Cultural District. The study will (1) estimate the changes in traffic patterns that result from development in the Midtown Cultural District and (2) recommend measures to minimize the impact of traffic on the Chinatown community (An initial analysis is attached in Section VI).

Based on careful planning, Commonwealth Center should not pose a traffic problem in Chinatown for the following reasons:

o There will be ample underground parking and the parking structures will have long access ramps (to ensure that drivers do not crowd the streets as they are waiting to enter the garage);

- Parking discounts will be provided for drivers who enter the lot before the morning rush hour. Parking surcharges will be imposed on drivers who exit the lot during the evening rush hour;

- Ride-sharing ("carpooling" and "vanpooling") will be promoted by the developers. Priority parking spaces will be reserved for ride-sharing vehicles and discounts will be provided to employees who participate in the ride-sharing program. A CARAVAN information data bank for all employees and tenants of the building will be recommended by the developers;

- The use of mass transit will be encouraged through on-site MBTA pass sales and transit awareness programs. Employers will also be encouraged to subsidize MBTA passes for their employees.

Chinatown residents will receive the following direct benefits from the Commonwealth Center parking garage:

- Lower rates will be provided to residents who choose to park in the garage during the off-peak hours (evenings, Saturdays, or Sundays);

- Residents will pay reduced rates to park in the garage during snow emergencies; and

- Reduced rates will be provided to residents during street cleanings.

Visitors to the Midtown Cultural District should not increase the demands for parking in Chinatown because (1) the garage will provide off-hour parking to major cultural institutions, and (2) reduced rates will be offered to shoppers and theater-goers.

HISTORIC PRESERVATION

The Midtown Cultural District Plan:

Boston is a city that takes pride in its history. The city's past is respected by residents and visitors from all over the world. In 1986, over three million visitors walked Boston's historic Freedom Trail.

The Midtown area has been an extremely important part of Boston's history since the seventeenth century. In the 1760's, the Sons of Liberty began meeting regularly at the Liberty Tree Tavern at the corner of Washington and Essex streets. The American elm tree outside the tavern became the patriots' symbol of their fight for independence. The revered tree was later chopped down and burned by the British during their siege of Boston. Commonwealth Center is surrounded by three historical districts: Liberty Tree, Piano Row, and Washington Street Theater.

The primary goals of the Midtown Cultural District Plan are:

(1) to preserve the historical structures that are included in the Midtown Cultural District, and

(2) to maintain the historical character of the entire area.

To ensure that new projects are compatible with the historic features of the area, the Plan provides guidelines on: street patterns, cornice heights,
building heights, historic building definitions, and design review.

The Commonwealth Center Commitment:

The Commonwealth Center team has worked with the Boston Redevelopment Authority, the Boston Landmarks Commission, the Massachusetts Historic Commission, and the Boston Preservation Alliance to provide a project that will contribute to the historic character of the Midtown area in terms of design, scale and texture.

In accordance with the Midtown Cultural District Plan, the project team plans to restore two historically significant structures: the Paramount Theater and the Evans House. The interior and exterior of the Landmark Paramount Theater will be restored to its art deco grandeur. Symbolically, the great Paramount marquee will welcome visitors into the Cultural District. In order to stabilize the building, a new roof was added. The interior was unfortunately covered with asbestos behind the decorative painted murals. At great cost, each mural was painstakingly documented by historic art restorationists, photographed and catalogued to allow an accurate restoration.

The Evans House building at 174-175 Tremont Street is a property that is included in the Plan's "Preserve the

Landmarks" program. This structure is important to the city of Boston and the developers because the building is the last remaining commercial brownstone on Tremont Street. The Evans House will be restored once again for hotel uses, with a restaurant and bar overlooking the Boston Common. Currently, a detailed historic preservation analysis is underway to define the methods for restoring the building and incorporating it into the overall development.

The project team is committed to the historical preservation of the Midtown area. Currently, the developers are conducting a thorough historical and archaeological analysis of the buildings and properties within the site (see other appendices). This analysis will provide valuable information to preservation groups and the city of Boston. The developers also plan to restore and preserve the existing street patterns, streetwalls, and cornice heights. Finally, the developers will use construction materials that are compatible with the historical character of the entire district.

OPEN SPACE

The Midtown Cultural District Plan

The Midtown Cultural District encompasses Boston's most important and historic open space: the Boston Common. The Midtown Cultural District Plan outlines guidelines for the preservation and improvement of the Boston Common. The Plan also states that real estate projects must "not create serious wind, shadow, or visual impacts on other public parks, sidewalks, and plazas."

The City wants to ensure that there is an abundance of pedestrian activity in the district. The Plan states that "a network of Theater Boulevards and Theater Alleys will connect the district's many cultural facilities through lively and diverse street activities."

The Commonwealth Center Commitment:

The Commonwealth Center developers are committed to the goals of the Midtown Cultural District Plan. The project team's first priority is to improve the appearance of the Boston Common. For example, the developers are establishing an endowment fund for the annual clean-up and on-going

maintenance of the Common. These funds will be used to preserve the beauty of the entire park. The developers are also providing a contribution to restore and renovate the Boylston/Tremont Street corner of the Boston Common. Finally, the project team will also sponsor an "Annual Common Clean-up Day" in order to focus attention on the importance of clean and beautiful public park space in Boston.

The Commonwealth Center development team is also determined to minimize any negative environmental impacts that may result from the project. The project plan has been scaled down and positioned to minimize the shadows on the Common and to reduce wind speeds (See Section VII). As part of its ongoing work with the BRA, the project team will conduct all appropriate environmental impact studies.

A series of office and hotel lobbies will connect into the major through-block brightly lit retail arcade. At the focus point of this activity, a galleria will form a major interim public space. Recognizing the importance of understanding the cumulative impact of development on the Boston Common, the developers will study the aggregate effects of multiple Midtown projects on the Boston Common, the pedestrian walkways, and the environment.

As called for in the Midtown Cultural District Plan, the developers are working to encourage pedestrian activity throughout the district. In fact, the Commonwealth Center team is designing a project that provides an active streetscape that is inviting to pedestrians.

RESIDENTIAL

The Midtown Cultural District Plan:

The Midtown Cultural District Plan places a special emphasis on "Building a New Neighborhood." The City's goal is to foster downtown residential living for all levels of income. The combination of the proposed zoning regulations and the dedication of all linkage funds to the creation of affordable housing for residents will undoubtedly improve the residential character of the district. The City's goal is to provide an additional 3,000 units of new housing (25 percent affordable) to the downtown residential community. The new residential housing would almost triple the size of

the current residential population (from 2,500 residents to 7,500 residents).

The Commonwealth Center Commitment:

The Commonwealth Center developers support the creation of a strong residential community in the Midtown Cultural District. Their commitment is expressed through linkage contributions that will build new housing in the area. The developers are also working with local residents, including residents at 80 Mason Place and Tremont on the Common, to ensure that the Commonwealth Center project blends into the existing neighborhood.

Furthermore, the developers have already responded to the needs of the residential community. For example, during the pre-construction stage, the neighborhood residents were concerned about the safety and security of the site. In response to this concern, the developers are cleaning up and securing the site. In fact, extensive lighting and fencing will be placed in and around the site to increase the safety for neighborhood residents.

The developers will also seek to minimize the traffic, parking and street congestion in the neighborhood. The project team is participating in a study that will determine the impacts of construction and development on the entire Midtown Cultural District. The developers are also working with the City and the abutters to ensure that the residential neighborhood remains relatively quiet throughout the development process.

After the project is completed, the increased pedestrian activity in and around Commonwealth Center will improve safety, and will provide retail, restaurant, cultural and public space amenities in the entire Midtown Cultural District for the following reasons:

o there will be neighborhood activity seven days a week,

o evening parking will be available in the project garage, and

o taxi stands will be provided at the entrance to the hotel.

In general, Commonwealth Center will greatly enhance the Midtown Cultural District and its surrounding neighborhoods. In addition to improvements in safety and appearance,

residential home owners will benefit from the expected increase in property values.

THE MIDTOWN ECONOMY

The Midtown Cultural District Plan:

One of the goals of the Midtown Cultural District Plan is to strengthen the economic base of the Midtown area. The city encourages the construction of office buildings, cultural and entertainment facilities, day care centers, and residential units in order to increase the number of business people, residents, tourists and theater-goers that come to Midtown. In general, the city wants Midtown to be an extension of the commercial and retail districts in Downtown Crossing, the Financial District and Chinatown. At the same time, Midtown should connect the cultural activities in the theater district with the commercial and retail activities downtown.

The Commonwealth Center Commitment:

Commonwealth Center accomplishes many of the economic goals of the Midtown Cultural District Plan. For example, the project will increase the economic base of the Midtown area when businesses move to the new office building. The 250,000 square feet of retail and entertainment space will attract thousands of residents and tourists to the Midtown area. The economic health of the community will improve as soon as shoppers start spending money in the retail shops, restaurants, cultural and entertainment facilities. Finally, the three performance theaters at Commonwealth Center will serve as a direct link between the downtown area and the theater district. In general, the active and festive environment of Commonwealth Center will help to draw tourists to Midtown.

In recognition of the increasing need for work-site child care facilities, the Commonwealth Center will include a child care center to serve area employees and residents.

Commonwealth Center will also provide substantial tax revenues to the city of Boston. For example, once the project is completed, the developers will have generated over $12 million per year in real estate property taxes, and hotel and retail sales taxes.

Historic Preservation Analysis

Prepared by Oehrlein & Associates

III. HISTORIC PRESERVATION ANALYSIS

INTRODUCTION

The following is an analysis of the historic significance of buildings located on the site of the proposed Commonwealth Center. The analysis includes a detailed description, history and recommendation regarding potential retention and reuse of the following buildings: 565 Washington Street, 571 Washington Street, 605 Washington Street, 617-631 Washington Street, 174-175 Tremont Street, 10 Haymarket Place and 10 Avery Street. In addition, historic surveys were made of the following alleyways and streets: Avery Street, Bumstead Court, Fayette Court, Haymarket Place and Head Place.

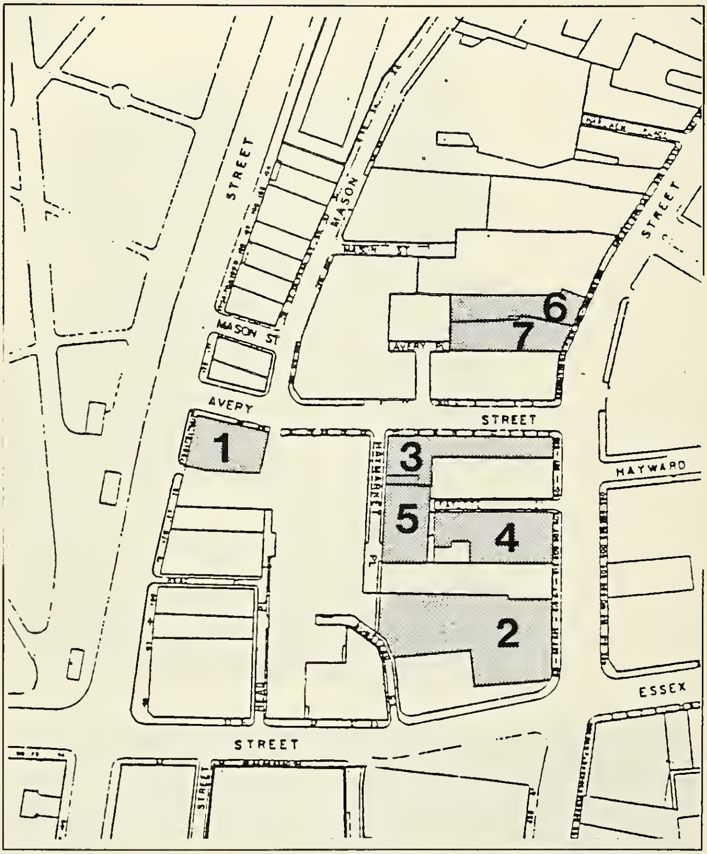
174-175 TREMONT STREET

DESCRIPTION

The Evans House at 174-175 Tremont Street is bounded on the north by Avery Street, the east and south by an alley, and the principal facade faces west across Tremont Street. The plan is a polygon measuring 60 feet across the facade, 80 feet along Avery Street, 50 feet across the east alley, and two slightly angled walls measuring 65 and 200 feet along the south alley.

The building is five stories plus the mansard. Constructed in two phases, 174 Tremont is four bays wide and 175 is three bays. The secondary facade along Avery Street is nine bays deep. Although the facades have been altered several times, there have been no major additions to the plan or the height of the building.

The original ground level of 175 Tremont was rusticated brownstone with a door on the left and two windows bays on the right, trimmed with French Renaissance surrounds. Prior to the 1870's, 174 Tremont was constructed and the two lower floors of 175 were altered by the insertion of a bow-windowed cast iron storefront. The bow windows have been removed, but the columns and lintels remian at the second floor level of both 174 and 175 with panelled piers framing the window openings. The street level facade has been covered with mid-20th century materials and signs.



KEY

1. 174-175 TREMONT STREET
2. 617-631 WASHINGTON STREET
3. 10 AVERY STREET
4. 605-611 WASHINGTON STREET
5. 10 HAYMARKET PLACE
6. 565 WASHINGTON STREET
7. 571 WASHINGTON STREET

Figure 1 - West Elevation of Evans House, 174-175 Tremont. The brownstone is in poor condition and late 19th century storefronts have been heavily altered.

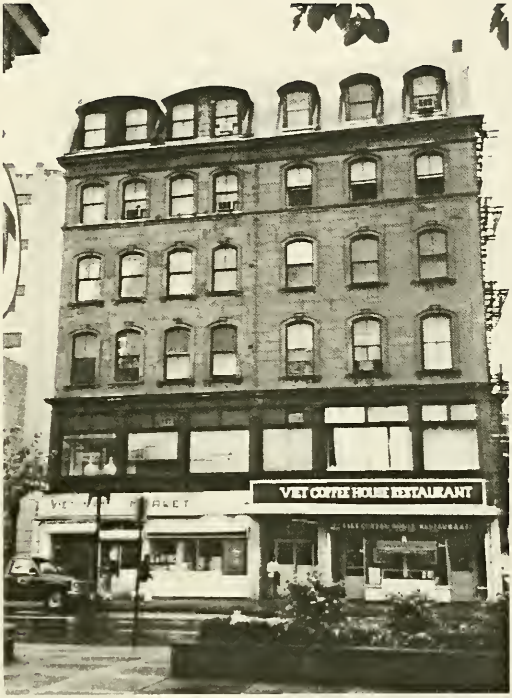
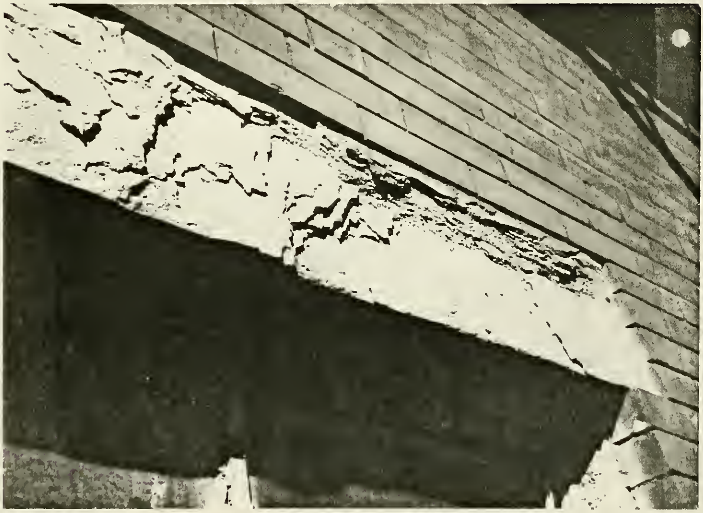


Figure 2 - Evans House typical brownstone window lintil. The brownstone is in poor condition and will require major repair or replacement.



The main body of the facade is covered with brownstone blocks in the Anglo-Italianate style topped by a copper mansard with dormers. The original mansard roof was covered with slate. The curved headed windows are surrounded by a molded architrave with a scrolled keystone and bracketed sill. The fourth and fifth floors are separated visually by a molded stone belt course. A plain cornice is set above the fifth floor. Most of the sash are the original two-over-two design and the character of the structure as a mid-19th century residential building converted near the turn-of-the century for mercantile purposes is well preserved.

The Avery Street facade of the structure was altered when the street was widened in 1914. It has a two story cast iron storefront along its base while the upper floors are brick, unadorned, with one-over-one sash and a fire escape balcony continuing under the window sills at each floor along the entire elevation. The elevations along the back and side alleys are equally undistinguished with several alterations at the loading dock area. Remnants of a large arched opening at the north bay of 175 Tremont with brownstone trim exists at the east facade. The base of the building is granite, exposed on the south and east elevations. The brick of both the south and east facades is thin dark red pressed brick laid with 1/16" joints. Sills and window heads are brownstone.

The most outstanding feature of the interior is an open mahogany staircase running from the second to sixth floors in the center of the structure lit by a large oval skylight. The railing is heavy and elaborately moulded and newel posts are square with chiselled edges. Original baseboards and cornice remain along the inner wall of this stair. Although partitions have been altered in some areas, much of the early finish remains in the south building, including plaster cornices, ceiling medallions and marble mantlepieces. Finshes in the north building appear to date from the turn of the century, most likely from the alteration of the north facade. The north and south buildings are separated by a brick masonry bearing wall which has been penetrated with two large openings to connect the two buildings.

Figure 3 - Evans House typical wood window sill. Severe weathering of the wood will require repairs.

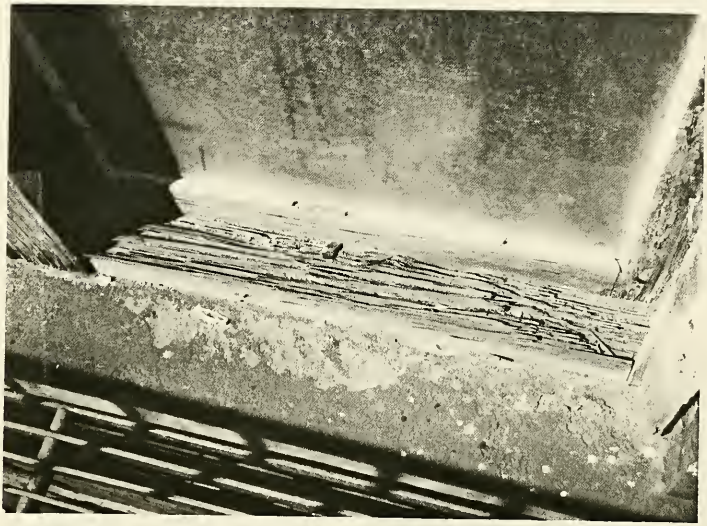
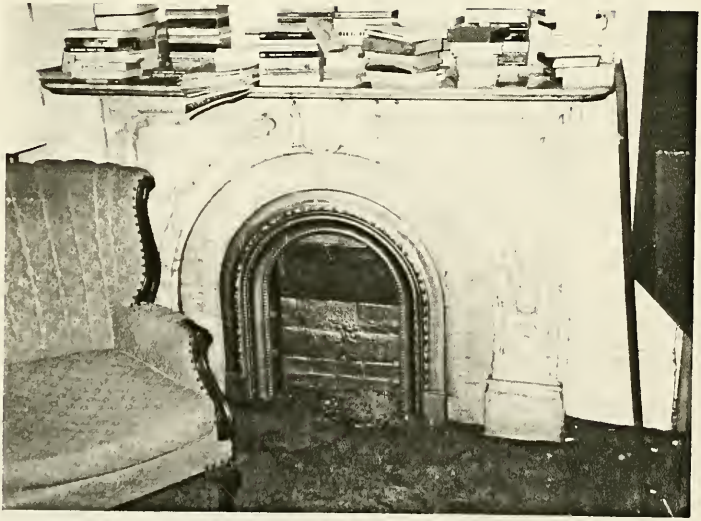


Figure 4 - Evans House typical marble mantlepiece. Mantlepieces of this design exist in the majority of the rooms of south half of the Evans House.



The building is constructed with brick and stone masonry bearing walls and wood frame floor and roof construction. The building is basically sound, but not without problems. The exterior brick and granite is in good condition with minor deterioration of the pointing mortar and multiple alterations at the south and east. The brownstone of the west facade and the trim of the east and south is in very poor condition as is typical of this material. Almost without exception every piece of stone on the building is failing or has failed and been repaired. 60 to 70 percent of the west facade that appears to be brownstone stone is not actually stone, but mortar/stucco repair. Wood windows are in fair to good condition, with deterioration confined to sills. The copper mansard, though not original, is in good condition with no indication of leaking.

SIGNIFICANCE

The Evans House at 174-175 Tremont Street is important both as a 19th century Bostonian hotel and as an architectural trend-setter at the time of its construction.

William Evans of Roxbury, Massachusetts purchased the land at 175 Tremont Street in 1857 (1), demolished the building on the site, and in 1859 constructed a new, five story brownstone dwelling. Information about its construction and details have been preserved in a number of suits and agreements made by Evans and his neighbors at this time. (2) In 1866, Evans purchased the building at 174 Tremont from the estate of James Hayward for $51,000 and three years later built a similar brownstone on the site. (3)

Prior to Evans' building projects, a line of small, four-story brick dwellings had bordered the Boston Common along Tremont Street. From West to Mason Street, three lots north of 174 Tremont, marched Colonnade Row, nineteen late Federal rowhouses designed by Charles Bulfinch in 1810. The homeowners directly adjacent to 175 Tremont had followed Bulfinch's pattern to the letter: four story, three bay brick facades with fanlight doors and flat arched lintels. (4) Evans, however, chose to boldly break the mold

when rebuilding fifty years later, chosing materials and styling in vogue at the time. The structures were clad in brownstone, popular since the 1840's for fashionable facades, and the detailing was "Anglo-Italianate", characterized by a rusticated basement story, four upper stories, and Renaissance detailing. (5)

The bold and fashionable building was suited for more than a single family residence and by 1865, Evans had begun advertising it as the Evans House Hotel. (6) Two years later, a guidebook writer noted that "there are . . . many large buildings where apartments can be had, either with or without accommodations for food; such as the Coolidge House, Pelham House, Evans House, etc." (7) The first modern hotel in America had been the Tremont House, built just north on Tremont Street in 1828-1829, and through the 19th century, a "family hotel" such as the Evans House remained the only "proper" alternative housing for single people or young couples.

The hotel continued to thrive through the end of the 19th century, gaining an advantage through its location in the heart of the theater district. In 1883, King's Handbook described it as

> a handsome structure at No. 175 Tremont Street, facing the Common, and pleasantly situated. The hotel is on the American plan, and is provided with a passenger elevator and all the modern improvements. It accommodates about 150 people. . . A great many actors make the Evans House their home while in Boston. The proprietor is A. L. Howe, who during the year 1878 opened the Hotel Wellesley . . . which has earned such an enviable reputation for its lovely situation and good management. (8)

During the 1880's, the lower floors became occupied by commercial interests. In 1887, it housed the famous Boston Cooking School, founded in 1882; Noble's Classical School for Boys and Young Men; and the Woodward-Brown Pianoforte Company. (9) When Avery Street was widened in 1914, the adjacent building was destroyed and a new north wall was erected. After this time, the occupancy became largely commercial.

RECOMMENDATIONS

174-175 Tremont Street is architecturally significant both as the first structure to break the uniform Federal streetscape created by Colonnade Row and as one of the last remaining 19th century structures on the west border of the Boston Common. In addition, it is a rare survivor of Boston's 19th century hotels, one which had an important place in both the theater district and the music district which still surround it. Alterations on the interior, change from the hotel use to office space, replacement of the entire Avery Street facade and changes in the lower two floors have impacted the historic and architectural integrity of the structure. Nevertheless, it continues to be an important anchor to the southeast corner of the Boston Common, mirroring the five to six story brick and brownstone buildings at the Park Square end of Boylston Street and thus is an important element in the visual and historical context of its surroundings. The building is a contributing structure to the Piano Row National Register Historic District, and application for listing by the Boston Landmarks Commission as an individual Landmark is pending.

Retention and rehabilitation of the building is recommended with the minimum amount of alteration to the remaining original interior fabric.

Footnotes

(1) Registry of Deeds, Suffolk County Courthouse, Lb. 751, Fol. 7.

(2) For instance, a party wall agreement between Evans and James Hayward, owner of 174 Tremont Street (Registry of Deeds, Suffolk County Courthouse, Lib. 766, Fol. 87), and a suit brought against him by the trustees of Henry, Elizabeth and Maria Codman at 176 Tremont forcing Evans to remove a bay window on the south side (Lib. 848, Fol. 58).

(3) Registry of Deeds, Suffolk Co. Courthouse, Lib. 886, Fol. 49 and party wall agreement with the estate of Joseph W. Revere, owner of 173 Tremont, Lib. 971, Fol. 200.

(4) Walter Muir Whitehill, Boston: A Topographical History (Cambridge: Harvard University Press, Belknap Press, 1976), pp. 65-68.

(5) Charles Lockwood, Bricks and Brownstone (New York: McGraw-Hill Book Company, 1972), pp. 146-149.

(6) Boston City Directory, 1865, cited by Boston Landmarks Commission Survey.

(7) David Pulsifer, Guide to Boston and Vicinity, (Boston: A. Williams & Co., 1867), p. 185.

(8) Moses King, King's Handbook of Boston (Cambridge: Moses King at Harvard College, 1883), p. 47.

(9) Dexter Smith, Cyclopedia of Boston and Vicinity (Boston: Cashin and Smith, 1887), pp. 48 and 69.

617-631 WASHINGTON STREET

DESCRIPTION

The property at 617-631 Washington Street, also known as the Crabtree Building, and the State Theater is comprised of two and possibly three different structures. A rectangular plan, steel frame building occupying 87 feet along Washington Street and the short side along Boylston measuring 75 feet dates from the 1930's. The 1873 section is L-shaped in plan, with the short leg 43 feet fronting on Bumstead Court to the west, 12 feet on Gibbons Court to the east, and the long leg running 225 feet east to Washington Street incorporating the new structure.

The Washington Street facade is six stories high, clad in buff cast stone which expresses the steel column and girder construction beneath. The center five bays of the seven-bay facade contain "Chicago windows" with one-over-one light side panels and fixed center sash. The second and fourth floors appear slightly taller than the others and have transoms above; sash on the second floor appear to have been replaced, as have the first floor storefronts and theater entrance. The window bays are set off by masonry ribs running up the height of the building and terminated by art deco strips, while the spandrels below them are filled with vertical ridging in a rhythm which echoes the triple windows above.

The two ends of the facade are articulated by subtly projecting bays in which the sidelights of the windows on the upper floors are separated by vertical piers identical to those in the center section. The pavillions are accentuated at roof level by bas-relief discs of eagles and by plain rectangular pediments projecting above the facade's notched cornice.

Running north-south at the west side of the court at the center of the building is a granite faced facade with completely different floor heights and window detailing, which appears to date from the 1873. The wall originally opened on an area called Gibbons Court in the 1890 Sanborn maps. The wall is presently exposed on the upper four floors only, and is three bays wide. Openings

have two-over-two sash, a projecting sill course running across the facade, and stilted segmental arched windows. The surrounds are recessed slightly and the piers thus formed between bays are interrupted by a projecting band at the springline of the lintel. The center windows also have plain projecting keystones. The corbelled granite cornice is topped by a copper gutter.

SIGNIFICANCE

The twentieth century facade of 617-625 Washington Street conceals construction with a century-old association with Boston's theater history. The significance of the property revolves around the fame of nineteenth century actress Lotta M. Crabtree (1847-1924), daughter of an English bookseller who abandoned his job in the 1850's to join the California goldrush. Lotta made her first appearance at the age of eight, "dancing and singing in a rude hall before the assembled miners who showered her with gold nuggets". (1) Four years later, she graduated to the theaters of San Francisco, and in 1864, left for the East Coast. Creating leading roles in comic operas such as "Little Nell," "The Little Detective" and "Musette", she became one of the first actresses to use the "combination system", travelling cross-country with her own supporting cast rather than relying up the vagaries of local talent. At the height of her career, she outdrew even Edwin Booth (2); after her retirement, she became the second largest individual taxpayer in Boston and left an estate valued at nearly $4,000,000. (3)

Much credit for Lotta's financial success was due to her shrewd mother, Mary Ann Crabtree. In 1876, the Crabtrees had formed a partnership with New York theater entrepreneurs Henry E. Abbey and John B. Schoeffel. Using Lotta's earnings, they re-opened the Park Theater in New York in 1876. This proved so successful that in 1879, the partners bought a theater in Boston, the Beethoven Hall. Constructed about 1873-1875 (4), it was described at that time as "specially adapted for musical and miscellaneous entertainments."

Nevertheless, Abbey gutted the interior and remodeled it "in exactly 50 working days, keeping only the original four walls." (5) The building had a narrow entrance on Washington Street, "through what was formerly the sample room of the International Hotel." (6) The structure widened in the rear to fill the area between Gibbon and Bumstead Courts, and contained offices and warehouses on the upper floors. (7)

Little Lotta opened the new Park Theater in "La Cigale" on April 14, 1879, playing to a standing room crowd which showered her with "a wagon load of flowers". (8) A contemporary description of the theater reads:

> The auditorium is 60 feet wide 63 feet from the stage to the entrance doors. . . The Washington Street entrance is through a broad, agreeably decorated vestibule. . . The seats in the body of the house are upholstered in garnet plush, are large and exceedingly comfortable, and so arranged that each commands a complete view of the stage. . . Though the house is small, the space is so thoroughly utilized that seats are provided for 1,184 people. (9)

Writers also noted that "three broad doors," still existing on the Bumstead Court side, "offered ample means of exit," (10) an important asset in the days of disastrous theater fires.

Managers Abbey and Schoffel ran into financial difficulty while attempting to produce opera at the Park, and in 1889 the Crabtrees purchased their interest in the property for $100,000, installing Lotta's brother George as manager. At this time, the theater was "completely remodeled and could boast, among other advantages, the finest dressing rooms in the city." (11) In 1903, the theater was leased by Rich, Harris and Frohman, who had managed the venerable Boston and the decorators of L. Haberstroh and Company were hired to embellish the "sharp architectural lines and primitive decorations which lent an air of stern duty to the house." (12) The red and bronze French Renaissance decor created an effect "unlike any other theater in Boston, though slightly resembling the Garrick Theater in New York". (13)

Figure 5 - East elevation of the State (Park) Theater, 617-631 Washington St. The building currently facing Washington St. dates from the early 20th century and is related to the late 19th century significance of Lotta Crabtree and the Park Theater.

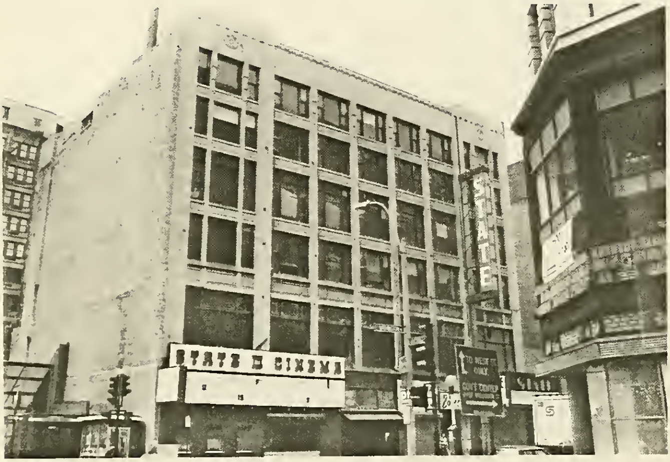
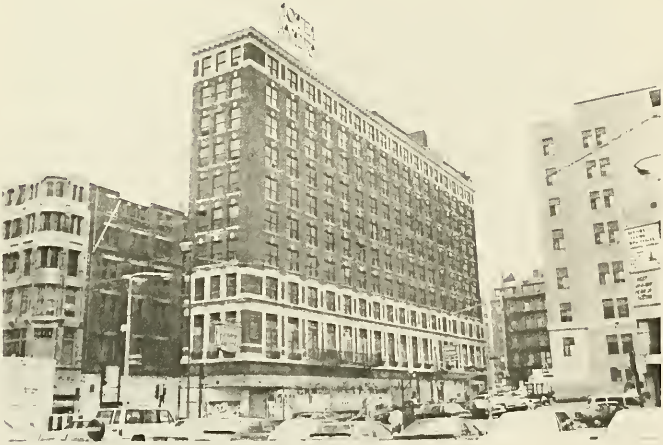


Figure 6 - North and east facades of the Avery Hotel, 10 Avery Street. The Avery was one of the first buildings constructed after the widening of Avery St. It is a typical example of early 20th century hotel construction without notable technological or historical associations.



Under the stewardship of Rich, Frohman and Harris, the Park entered the cinematic era. During the following 70 years, it shifted from a movie-house to legitimate theater several times as the management changed hands. In 1919, the theater featured "photoplays for particular people;" (14) in the 1930's it became "Minsky's Park Burlesque" and hosted Gypsy Rose Lee; and in 1937 it was converted back to movie use and renamed the Hub. (15) Each time the use changed, the theater was remodeled. The interiors of the present State Theater and exterior marquee appear to date from the 1930's to the 1970's.

Lotta Crabtree retired in 1891. On May 27, 1909, she purchased the Hotel Brewster at 623-627 Washington Street and 17-21 Boylston, where she lived until her death in 1924, watching over her interests in the adjacent Park Theater. When her estate was probated, a long and highly publicized court battle took place, with relatives from as far away as California attempting to claim the fortune left to charity. The will was upheld, however, and the Lotta Crabtree Trust constructed a new headquarters on the site of the Hotel Brewster. (16)

As the oldest continuously operating theater in Boston, with a 40-year association with Lotta Crabtree, a famous figure in American theatrical history, the State Theater building has limited significance through historical association. The current interiors of the theater are recent, have no architectural significance and have no association with the Crabtree period of historical significance. While portions of the original, c.1873, rear elevations of the Park Theater remain intact at the center of the lot, the existing 20th century building facing Washington Street is unrelated to the 19th century period of significance.

RECOMMENDATIONS

Survey and assessment of the construction materials, the physical condition of the building and the potential for rehabilitation are continuing at this time.

Footnotes

(1) Dictionary of American Biography, 1930, ed., S.V. "Lotta Crabtree".
(2) David K. Dempsey with Raymond P. Baldwin, The Triumphs and Trials of Lotta Crabtree (New York: William Morrow and Company, Inc., 1968), p. 9.
(3) Ibid.
(4) New Pocket Guide Through Boston and Vicinity (Boston: James R. Osgood & Co., 1875), p. 64 refers to it as "a fine new hall" and Registry of Deeds, Suffolk County Courthouse, party wall agreements made in 1873.
(5) Dempsey, p. 19.
(6) Boston Traveller, 30 August 1919.
(7) John E. Whiting, A Schedule of the Buildings ant Their Occupancy in the Principal Streets and Wharves of the City of Boston (Boston: W. L. Deland, 1877), p. 180.
(8) Douglas Shand Tucci, The Boston Rialto: Walking Tour Guide (Boston: City Conservation League, 1977), p. 8.
(9) Edwin M. Bacon, Bacon's Dict. of Boston (Boston: Houghton Mifflin & Corp., 1886), p. 801.
(10) Richard Herndon, Boston of To-Day (Boston: Post Publishing Company, 1892), p. 97.
(11) Dempsey, p. 236.
(12) Boston Globe, 4 September 1903.
(13) Ibid.
(14) Boston Traveller, 30 August 1919.
(15) Boston Landmarks Commission Survey Form.
(16) Dempsey, p. 306.

10 AVERY STREET -
AVERY HOTEL

DESCRIPTION

10 Avery Street, known as the Avery Hotel, is a ten story, steel framed structure clad with brick and limestone. It occupies a rectangular site 21 feet wide on the Washington Street side and 183 feet along Avery Street.

The Washington Street facade is three bays wide and is divided into a two story base, seven story shaft and single story cap. The ground floor contains modern plate glass storefronts and neither the existing fabric nor photographs taken soon after construction indicate what the configurations of the original storefronts might have been. The second story contains floor-to-ceiling windows with wood nine-over-nine light sash with three light transoms and wrought iron balconies. They are framed by panelled painted cast stone pilasters with stylized Corinthian capitals which support a heavy cast stone entablature spanning the facade which contains floral bosses on the frieze over the pilasters.

Windows on the upper floors all have six-over-six light wood sash. The three units on the third floor are united by a painted cast stone architrave surround with an entablature containing anthemions above. A cast stone band extends from the frieze to the edges of the facade and the brick areas below it contain a recessed rectangular panel. Windows on the next six stories have narrow cast stone lintels and keystones in brick jack arch lintels; the center windows on the fourth floor is distinguished by a cartouche and scroll on the keystone. Brick piers projecting slightly from the wall surface frame the edges of the building.

The top floor is separated from those below by a wide cast stone sill course. Windows are framed by cast stone architraves and, like the third floor, there are recessed panels in the brick on either side. A heavy modillion cornice terminates the facade.

The Avery Street facade repeats the same motifs found on the Washington Street facade but is 17 bays long, each bay being double in width to those in the front. The first floor area has also been modernized. Bays on the second floor contain two window units with six-over-six light sash and two light transoms, separated by a metal mullion and have bowed wrought iron balconies; the second through fifth floor windows on the east end are united by a fire escape. Windows have plain architrave surrounds but the same entablature found on Washington Street.

All windows openings on the upper floors have two units of four-over-four light sash with center mullions. Each window on the third floor has a surround and pediment similar to that on the east side and bays are separated by recessed brick panels. Units on the six floors above have cast stone sills and keystones set in brick jack arches and are set off by raised brick pilasters. Treatment at the top floor and cornice follows the pattern set in the east.

The west elevation is partially hidden within Haymarket Place and is essentially plain. It is five bays wide but contains no openings on the lower two floors. Those above have six-over-six sash, cast stone sills and jack arch lintels. The limestone bands which delineate the facade at the second, third and top floors of the building are carried around this side, but the cornice extends only about five feet from the Avery Street corner and a massive iron fire escape obscures the center three bays.

The south side, like the north, is 17 bays wide. These units, however, are visible only from the sixth floor up and though double in width, contain six-over-six sash on the left side and recessed brick panels on the right. This elevations contains no other ornamentation.

The interior has been extensively renovated, the lobby contains no visible traces of the original fabric and all interior finishes are in poor condition as the result of fire, roof leaks and vandalism. The plan on the upper floorsconsists of a single row of rooms along the Avery Street

side with a wide corridor along the south wall of the building. Rooms also exist along the south side of the corridor at ell of the west end of building. A small iron spiral stair exists at the east end of the building with two additional sets of stairs at the center of the building to the north of the corridor and in the ell. The building is constructed of concrete encased steel framing with plaster coated tile infil and partition walls. Floors are concrete with carpet or tile finish. Floor to floor height on the first and second floor is 15'6" and on floors 3 through 10 is 9'6". Mechancial, electrical and plumbing systems are in poor condition and not usable.

The exterior of the building is in good condition. The painted cast stone trim is begining to deteriorate, with spalling occuring at the window lintels and jambs. The deterioration is the result of open joints throughout, corrosion of steel window lintels and corrosion of internal steel reinforcing.

SIGNIFICANCE

10 Avery Street was one of the first structures erected after the widening of Avery Street. Through the 19th century, Avery Street was nothing more than a "drab and dingy diminuative passageway" twelve feet in width. Land from West Street to Boylston Street formed a single 800 foot stretch, "the longest unbroken business block in the United States." (1) The resulting traffic jambs had brought real estate development along Washington Street to a standstill by the turn of the century, so the city government petitioned the state for permission to widen the thoroughfare to 40 feet, assessing half the $1,500,000 cost against the surrounding land owners. (2)

On September 12, 1914, Commonwealth Associates purchased from William A. Gaston the narrow lot carved out along the south side of the new Avery Street for $350,000, assuming a $250,000 mortgage. The site had formerly contained a five story brick Italianate building on the corner and four small 3-1/2 to 4 story dwellings along Avery, (3) all of which presumably were demolished during the road construction.

The new owners constructed a first class hotel on the site; commissioning architectural firms Blackall, Clapp and Whittemore and Hurd and Gore. (4) Clarence H. Blackall (1857-1942), was one of America's leading architects at the turn of the centry. Educated at Illinois University and the Ecole des Beaux Arts, he was associates with Peabody and Stearns until 1889, when he opened his own practice. He was noted for a number of more prominent Boston buildings, including the Copley Plaza, Castle Square, Lenox, Essex, Brunswick and United States Hotels, many of which also incorporated classical details and an interplay of white limestone and red brick. Clapp was also credited with designing the first steel skeleton-framed structure in Boston, the Carter Building, in 1894. There, as in the Avery Hotel, Blackall followed his own maxim that "the way to design a tall building was to give it a strong base, a plain shaft and a crowning cornice." (5)

The owners of the Avery Hotel advertised it as "the latest and most modern hotel in the city," featuring "all outside rooms". (6) The first floor contained the hotel office and public dining room, while the second held private banqueting rooms. The cost of construction was estimated at $1,250,000. (7)

RECOMMENDATIONS

The Avery Hotel is a typical example of early 20th century hotel construction without notable technological or historical associations. Though designed by an important architect, Charles H. Blackall, fine examples of his work have been preserved in the Copley Plaza and Lenox Hotels. The building has been rated as a Category IV building by the Boston Landmarks Commission, based upon the building's contribution to the character of the street and neighborhood. Rehabilitation of the building for modern office or hotel usage would be possible, but difficult primarily because of the short floor to floor heights. Connection of the Avery Hotel to adjacent new construction could not be easily accomplished, again because of the short floor to floor heights which would vary considerably from the new construction.

Footnotes

(1) Current Affairs, May 11, 1914.

(2) Ibid.

(3) The corner building is shown in an illustration of the Current Affairs article and photographs of 597 Washington Street. The smaller buildings are shown on Sanborne maps prior to 1914. (Property transfer in Suffolk County Deeds, Lib. 3834, Fol. 209.)

(4) Boston Building Department, new construction permit.

(5) C. H. Blackall, "Looking Back on 50 Years of Architectural Practice," American Architect (March 1920: 88.

(6) Boston Globe, October 10, 1914, cited by Boston Landmarks Commission Form.

(7) Ibid.

DESCRIPTION

605-611 Washington Street stands six stories high on a roughly rectangular lot along the west side of Washington Street between Avery and Tremont Streets. It measures 56 feet along Washington Street; 93 feet along the southeast side to a jog 21 feet deep on the east side, and 6 feet deep on the west side. From this recess, it runs west 18 feet to the rear wall, which measures 37 feet. The north wall runs straight back to Washington Street and measures 131 feet. The front facade is cast iron and sides are red brick; the main framing members of the structure are iron, filled with brick.

The facade is seven bays wide on Washington Street, with a single bay on Fayette Court and a curved corner bay between. The main facade is articulated into projecting single bay pavillions on either end with a projecting triple bay pavillion in the center, and original details of the facade have been deduced from a 1904 photograph.

The first floor was supported on five irregularly spaced Corinthian pilasters. At either end of the second floor, doubled Ionic pilasters on short pedestals supported large bracketrs carrying a plain cornice which broke out over the end pavillions. The pilasters also served as springers for the stilted segmental arched lintels of the pavillion windows. The five bays between these pavillions were separated by single pilasters of similar style which also supported stilted arched lintels. Windows on this and the upper floor all had two-over-two wood sash. The rounded corner contained no windows with similar surrounds divided by a plain pilaster.

On the third floor pavillion, a single freestanding Corinthian column with a Corinthian pilaster behind supported a plain entablature which breaks out over them. Windows had shallow segmental arched tops and a balcony with urn-like balusters ran beneath the segmental arched windows. The line of the balustrade was carried across the center portion of the facade, forming

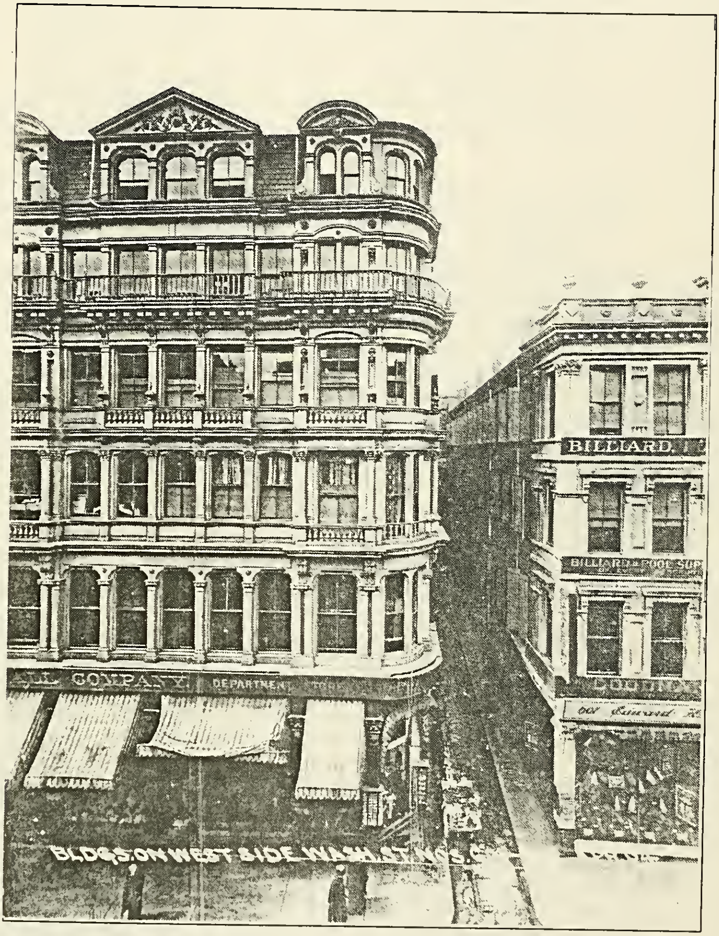


Figure 7 - 605-611 Washington Street, April 1904

recessed spandrels under the windows and raised pedestals under the Corinthian pilasters separating them. These openings also had shallow segmental lintels and brackets above the pilasters supported the crown mouldings of the entablature. On the corner bay, the doubled windows follow the same pattern and have a curved balcony beneath.

Windows of the end pavillions on the fourth floor were framed by panelled pilasters decorated with patterae and moulding bands. Above these were foliated consoles with guttae below, supporting a heavy modillion cornice. The rectangular windows were recessed slightly in segmental arched surrounds and pedestals at either end of the balustrades supported squat urns. This balustrade and urn motif, and the modillion cornice in consoles, was also used to articulate the center three bays, while two intervening bays and that in the corner have only fielded panels below.

The fifth floor appears slightly shorter than the others. The openings of the end pavillions contained two units of one-over-one sash separated by a plain pilaster. The lintels were incised and a moulding band arched in the center ran across the top, with two patterae above. A railing composed of narrow, vertical ovals ran across the facade, breaking out over the side and center pavillions with the cornice below it. Pilasters separating the inner windows had moulded dome capitals and support a plain entablature with wide frieze, which also breaks out over the side and center pavillion.

The roof was a shallow mansard covered with scalloped slate tiles on front, with a flat iron roof behind. Dormers with segmental arched pediments punctuated either end, containing double, semi-circular arched windows with one-over-one sash and decorated by scrolls at the lower corners and foliage reliefs in the pediments. The central section of the roof was emphasized by a large triangular pedimented dormer with three two-over-two light sash units with surrounds similar to those on the second

floor. This pediment, too, was filled with low-relief foliage. The corner also contained a dormer, with two windows like those in the central dormer, but only a simple cornice above.

The single cast iron bay on Fayette Court was given the same treatment as the end pavillions.

Sometime after 1915 (since the building was shown in the background of an early shot of the Avery Hotel), the first, second and fourth through sixth stories were altered. The remainder of the facade cast iron has been altered since 1979. On the first floor, columns were removed and the storefronts are now clad in plate glass and aluminum sash and carrara glass panels. On the upper floors all decorative cast iron elements have been removed and covered with flat aluminum panels. The bays on the extreme left side, the corner and Fayette Court contain single light sash with two light transoms. The windows of the six bays between have been replaced by two units with large fixed center sash with four light transoms and sidelights with single eight transoms.

The west elevation is brick and seven bays wide, echoing the front. Only the upper two stories are exposed on the north end, since a four story passageway connects to the building at 10 Haymarket Place. Windows have rectangular granite sills and lintels and two-over-two sash.

The north elevation along Fayette Court is fourteen bays long excluding the easternmost cast iron bay previously described. The six bays just east of this are very narrow with two-over-two light sash and narrow granite sills and lintels and fall into a doubled rhythm. A three-dormer unit crowns the top floor falling above the second through fourth bays from the east. Beyond this section, the wall is recessed slightly and the eight remaining bays are wider, although these too have two-over-two sash and granite sills and lintels. The sixth and seventh bays from the east are narrow and doubled and fire shutters cover the openings.

605-611 Washington is essentially a loft space. Cast iron columns spaced approximately 12 feet on center run through the center of the building supporting the heavy timber floor framing. Primary framing in the basement measures as large as 14"x14". General floor framing measures 4"x12" to 14" spaced 16" to 20 " on center. Floor to ceiling heights decrease on the upper floors, starting with 13'1" finished floor to ceiling on the first floor, 13' 10" on the second, 12'1" on the third, 10'11" on the fourth, 10'5" on the fifth, and 9'1" on the sixth. Exposed iron columns on both third and fourth floors are Doric, and appear to get progressively thinner as the height increased and load decreases; those on the first floor are concealed in modern cladding. Walls and ceilings are plaster on brick or wood lath, floors are wood or wood with vinyl tile covering. The roof is in poor condition resulting in multiple leaks and extensive plaster damage. Large skylights in the roof provide natural light to the upper floor workrooms and the stair. The original wood stair remains partially intact, along with interior doors, wainscotting, baseboards and trim. The building contains both passenger and freight elevators. The freight elevator retains a portion of the original decorative wire enclosure. Mechanical, electrical and plumbing systems, while in use, are in poor condition.

SIGNIFICANCE

605-611 Washington Street is one of only six cast iron fronted buildings remaining in Boston. Though Daniel Badger claimed to have erected America's first iron storefront in Boston in 1842, (1) Bostonians accepted the material reluctantly. New York City boasts over 250 cast iron buildings standing today, but by the late 19th century there were only about 20 in Boston. (2) This hesitancy may have developed for many reasons -- concern over the material's strength and fire resistance, demonstrated in the Chicago and Boston fires in the 1870's or the lack of local foundries -- but one of the more forceful arguments may have been those of 19th century aestheticians. As one Bostonian art critic wrote, "In spite of the fact that iron is the advancing material of our time, there has been as

yet no serious study of its proper employment in architecture. . . and no suitable forms for its use have been developed," adding "there is less . . . (iron architecture) than we had feared to see after the fire; but we should be glad to see less still. (3)

Despite such feelings, when James Parker constructed a new building at 605-611 Washington Street around 1875, he chose to use a cast iron facade. Neither the construction date nor the architect have been established but Parker took out a $110,000 mortgage on the property in 1875 which probably related to the construction of the new building. (4) While the original iron front bore a strong resemblance to New York fronts cast by Badger's Architectural Iron Works Co., and such fronts were readily available from catalogues, the sophisticated composition of the facade, with its projecting pavillions and shadowed recesses, would seem to be the work of an academically-trained architect. The construction of the building also demonstrates an awareness of fireproof technology which is unusual for the period and stems from development after the fire of 1872. An 1877 insurance survey noted that:

> The walls of the building are standard thickness, and strengthened with supplementary brickwork; the main girders of the building are iron, filled in with brick; the roof is iron, covered with tar and gravel. Shutters on all the side and rear windows. The elevator and rear (iron) stairway are enclosed with a brick wall, with all the doors leading therefrom covered with tin. A boiler (set in bricks) in a fireproof room in basement for heating and forcing water from large tank in basement to a 3,000 gallon tank in the attic (used for running the elevator). Three stand pipes, with hose attached to each pipe, on every floor: one stand pipe connects with the large tank in the attic; and the other two with the (high service) street main. (5)

Figure 8 - East and north facades of 605-611 Washington street. One of only a few remaining cast iron front buildings in Boston. Unfortunatley 95% of the cast iron has been stripped from the facade, also stripping the building of its architectural integrity and significance.

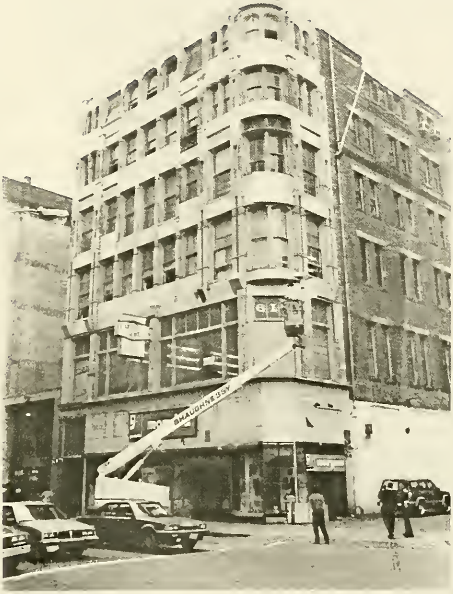
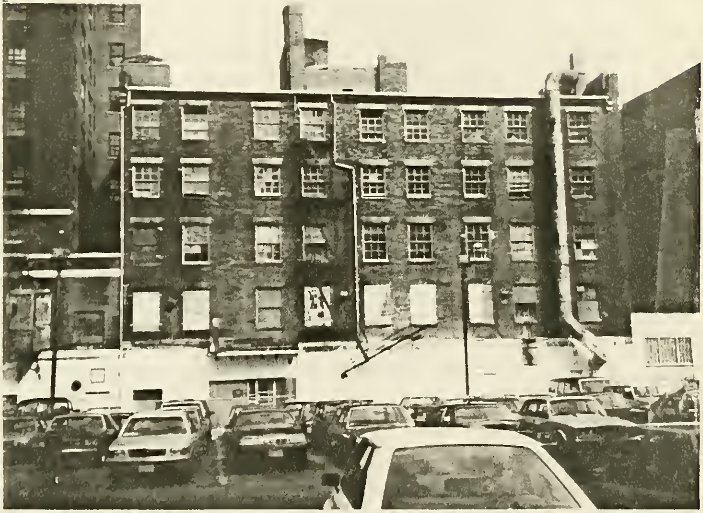


Figure 9 - West facade of 10 Haymarket. The building was constructed as warehouse/ manufacturing space and remains in that use today. It is a lesser example of the many loft buildings in Boston by Gridley J.F. Bryant.



The client may have anticipated a special need for fire protection because by 1875, the building was occupied by the Henry F. Miller Pianoforte Company, one of Boston's major instrument makers. (6) A description of the structure in Whiting's 1877 survey notes that highly flammable varnishes were part of the piano-making process and gives an excellent picture of its use at that time:

> Floors 2, 3, 4, 5, 6. Henry F. Miller, pianofortes; sales rooms in second and third; put in actions and polish in fourth; put in sounding boards (a dry closet, with steam pipes), and polish in fifth; varnish in sixth; two men sleep in the building at night; everything very neat and clean. (7)

Miller occupied the building until 1885 when he moved to Tremont Street.

Though Whiting's survey had marked the basement and first floor vacant, from 1882 to 1885 it was occupied by J. B. Barnaby and Company, clothiers. After their tenure and until 1906, this and the adjacent Bumstead Building housed the Pitts Kimball Department Store. (8)

RECOMMENDATIONS

650-611 Washington was an outstanding, fully developed example of late cast iron architecture when built; it incorporated many important innovations in fireproof construction; it was originally occupied by the Henry F. Miller piano factory, representing one of the major forces behind the development of the area; and is one of only six cast iron buildings left in Boston. With the removal of approximately 95% of the cast iron ornament, however, its architectural integrity and significance has been seriously compromised. With the exception of the facade, the building is in good condition and could be rehabilitated. The cost of replicating the original, now missing facade, thus restoring the building's architectural significance, would be prohibitive. Retention of the building and incorporation into the proposed project is not recommended.

Footnotes

(1) Margot Gayle and Edmund V. Gillon, Jr., Cast Iron Architecture in New York (New York: Dover Publications, Inc., 1974), p. xiii.
(2) The Boston Landmarks Commission states that 21 cast iron buildings were marked on the 1888 Bromley Atlas.
(3) Atlantic Monthly 33 (January 1874): 122.
(4) Registry of Deeds, Suffolk County Courthouse, Lib. 1252, Fol. 141.
(5) John E. Whiting, A Schedule of the Buildings and Their Occupancy in the Principal Streets and Wharves of the City of Boston (Boston: W. L. Deland, 1877), p. 180.
(6) Boston City Directory, 1885, as cited by Boston Landmarks Commission Survey Form.
(7) Whiting, p. 180.
(8) Boston Landmarks Commission Survey Form, no source given.

Footnotes

(1) Margot Gayle and Edmund V. Gillon, Jr., Cast Iron Architecture in New York (New York: Dover Publications, Inc., 1974), p. xiii.

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(5) John E. Whiting, A Schedule of the Buildings and Their Occupancy in the Principal Streets and Wharves of the City of Boston (Boston: W. L. Deland, 1877), p. 180.

(6) Boston City Directory, 1885, as cited by Boston Landmarks Commission Survey Form.

(7) Whiting, p. 180.

(8) Boston Landmarks Commission Survey Form, no source given.

DESCRIPTION

Bounded by two narrow alleyways, Haymarket Place and Fayette Court on the east and west and the Hotel Avery and a vacant lot on the north and south, the 1879 Bryant Loft Building is located at 10 Haymarket Place. It is a five-story masonry structure with a basement, brick bearing walls, heavy timber framing, a flat roof and a rectangular plan. It measures approximately 80 feet in width by 50 feet in depth and gross square footage is 4160. The front and rear elevations are nine bays wide and have simple planar red brick facades articulated by regularly spaced window and door openings. A brick corbelled denticulated cornice with granite brackets at either end enhances the front facade, but has been removed from the rear facade which has three bays terminating Fayette Court and abutting 605-611 Washington Street. Constructed as party walls, the side walls facing the Hotel Avery to the north and overlooking a vacant lot to the south are of common red brick. The southern wall which adjoined another building that has been demolished still shows traces of floor joists and blocked off doorways connecting to the upper floors.

The front nine bay facade facing Haymarket is constructed of red brick laid up in common bond with every tenth course consisting of headers. Each bay is accentuated by rectangular rock-faced granite lintels and sills flush with the plane of the facade and filled with six-over-six double hung window sash. The windows have metal clad double casement fire shutters attached to them. An iron fire escape covers the fourth bay away from the northern party wall. At the southern end of the first floor, a large diametered vent pipe extends up to the roof level and is connected to the front wall with steel brackets. On the first floor, the brick has been painted and the window and door openings have been altered from the original. Evidence of these changes include remaining granite lintels and sills; plywood coverings; and varying brick sizes and bonds. Doorways and a service entrance are located in the first, third, seventh and ninth

bays, and three enlarged plywood covered window openings, which may have served also as doorways, are located in the fourth, fifth and sixth bays. Obscuring three basement windows, a sidewalk extends from the ninth bay of the Haymarket Place facade to the corner of Avery Street.

The rear nine bay elevation faces Fayette court, the adjacent parking lot and an internal light court. Similar to the front facade, six-over-six double hung window sash and iron double casement fire shutters articulate the section of the building overlooking the light court. Along Fayette Court, the brick has been paartially painted. The lower floor has been modernized with aluminum storefront. The upper floors are articulated by paired one-over-one double hung sash with rectangular rock-faced granite lintels and sills. The portion of the building which originally butted to 597-601 Washington, consists of rough exposed party wall brick.

The interior of the building is heavy timber post and beam construction with partially exposed framing, either plaster on wood lath or metal ceiling, wood floors, and exposed brick walls. Mechanical, plumbing and electrical systems are all exposed and include a sprinkler system. Finish floor to ceiling heights vary from 8'7" to 11'0". Access to the upper floors of the building are via a connection with 605-611 Washington Street only. Floor levels between the buildings vary with steps up from 605-611 to the 4th and 5th floors, down to the 2nd and 3rd. Exterior bearing brick walls are in fair to good condition, and are in need of pointing throughout. Wood window frames and sash are in fair to poor condition. Mechanical, electrical and plumbing systems are in operable but poor condition.

SIGNIFICANCE

The Bryant Loft Building at 10 Haymarket Place is a simple warehouse structure standing in the midst of the theater district. It is a typical timber-framed brick loft structure that at the time of construction utilized contemporary warehouse construction technology. The building is not noteworthy for its architectural flourish, but for the fact that it was designed by a prominent New England architect, Gridley James Fox Bryant.

Built by Shepard and Weston in 1879, the brick building is more strictly utilitarian than most work by Gridley J. F. Bryant (1816-1899), who was renowned for his granite commercial structures. Bryant, who was the son of Gridley Bryant, owner of the Granite Railway Company and Quincy granite quarries, was a distinguished 19th century Boston and New England architect with the largest and most prosperous practice of his day. After serving an apprenticeship under Alexander Parris, he began a private practice in Boston in 1837. (1) Among his major works in Boston are the Registry of Deeds Building on Tremont Street (said to be the first fireproof building in the city), City Hospital, State Street block, Mercantile Whaft Building, Charles Street Jail, Old City Hall on School Street (1861-65), Beebe Block at Winthrop Square and an enlargement of the Parker House Hotel. Bryant designed numerous commercial structures in the city's business district, including granite structures for stores and commercial use on Milk Street, similar buildings on Summer Street after it became a business thoroughfare and on Franklin Street after it was opened to business in 1851. His works were so numerous in Boston during this commercial upsurge that Ada Louise Huxtable wrote "downtown Boston from 1850 to 1870 was a Bryant-built city." (2) Bryant also designed many warehouses, wharf buildings and store blocks consisting of massive granite blocks, which added a powerful yet functional simplicity to the structures. During the great fire of 1872, 152 of his works were destroyed, over half of which he was commissioned to rebuild from his original plans.

RECOMMENDATIONS

The building at 10 Haymarket Place is a well-preserved example of mid-19th century brick masonry and heavy timber warehouse construction by an architect noted for such buildings, Gridley J. F. Bryant. Because its location keeps it largely hidden from public view and because numerous more monumental examples of Bryant's work, such as the Mercantile Wharf Building (1857) at 75-117 Commercial Street and the State Street block (1856-1857) survive in Boston, this building is considered to be of minor significant. Retention of the building for reuse is not recommended.

Footnotes

(1) Henry F. and Elsie Rayburn Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles: New Age, 1956), p. 87.

(2) Ada Louise Huxtable, "Commercial Buildings - c. 1850-70, Boston, Massachusetts, Gridley James Fox Bryant, Architect," Progressive Architecture 30 (August 1958), p. 105.

DESCRIPTION

The building at 565 Washington Street, presently known as the Sallinger Building, is a five story, early 20th century brick commercial building featuring a three bay wide pier and spandrel facade. With the exception of projecting stone sills and a small dentilled brick cornice, the facade is plain and of minor or no architectural interest. The present storefront is a recent remodeling.

565 Washington Street is one of two buildings on the block that is not included in the Washington Street National Register District.

SIGNIFICANCE

Although the exact date of construction has not been determined, the five story commercial building at 565 Washington Street is thought to date from the early 1930's (1). 565 Washington Street is a fairly undistinguishable five story commercial building which, along with 571 Washington, has been excluded from the Washington Street National Register District.

Although the present building is lacking in architectural significance, previous buildings on the site are of historical interest. The building marks the site of the Lamb Tavern, constructed c. 1745, a two story frame building with a gambrel roof (2) which was demolished in 1844. (3) The Lamb Tavern was a well known Boston tavern where the first stage to Providence started in July of 1767 (4).

Two early prints of the Adams House dating from 1847 and 1856 (5) show a frame building on the site with signs for "C. Nowel & Co., Boots & Shoes" and "L. Thompson's Bonnet-Rooms". Another rendering of the Adams House dating from 1856 shows an empty lot with a 10 foot high masonry wall in the location of 565 Washington Street. An invoice from the Adams House dating May 31, 1860 shows a simple three story frame building on the site. In 1877, a "Schedule of Buildings and Their Occupancy" lists the following occupants at 563-573: Basement and First Floor: C.E. Appleton, hats and caps; billard and liquor saloon; Second and Third Floors: Vacant; and Fourth Floor: Photographer. (6)

In 1882, B. F. Keith and George H. Batcheller leased the storefront at 565 Washington and opened a storefront "museum of curiosities" which marked the beginning of that form of entertainment known as vaudeville. An eye-witness account of Keith's storefront museum was provided by George Upham, who remembered that "Keith himself introduced the acts in this house and Mrs. Keith kept it clean." (7) The museum was an immediate success and it soon expanded to a lecture hall upstairs, "in a portion of the Adams House, a room 35 by 15 feet tapering to 6 feet in the rear . . . with 123 seats." (8) The museum featured a curio hall plus an hour's performance in the hall above with continuous performances, featuring such acts as:

> "Boz" The Dog with a Human Brain
> The Elastic Skin Man
> The Three Headed Songstress
> Albert the Talking Parrot
> Jim, the Bad Monkey
> The Herodian Mystery, a living head without a body (9)

In 1884, Edward F. Albee joined Keith and Batcheller left the partnership. Additional space was obtained, providing 400 seats on the ground floor. The museum and theater proved extremely popular; an 1887 "Cyclopedia of Boston and Vicinity" lists "Keith and Batcheller's Gayety Museum and Theatre" at 565 Washington Street: "Performances of light opera, etc. are given several times during the day and evening, in addition to exhibitions of curiosities." (10)

The 1883 Bromley atlas shows the property owned by Jas. Wyman, with one small frame building fronting on Washington Street and the back of the property open. In 1883, the old Adams House was rebuilt to plans of architect William Washburn. In 1887, a six story extension to the hotel was added at 565 Washington and in 1892, another extension was added at 571 Washington (11).

In 1892-1894 Keith built his palatial "Keith's New Theater" behind the present building at 545 Washington and sometime shortly after, closed the museum and theater at 565 Washington Street.

Figure 10 - East facade of 565 Washington Street. This building was constructed in the 1930's and is neither architecturally nor historically significant. It stands on the site of the former Lamb Tavern and the first vaudeville theater in the United States.

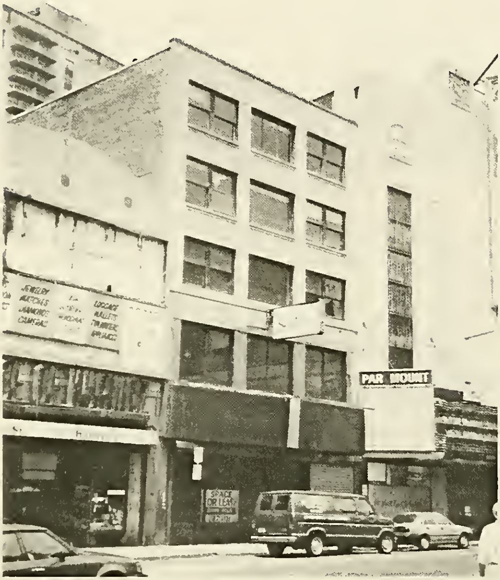
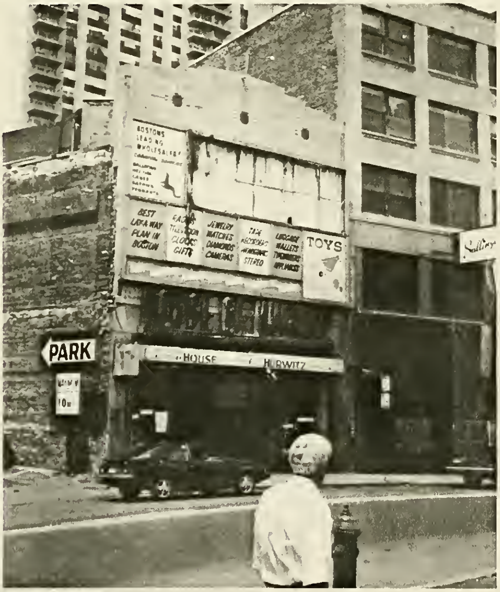


Figure 11 - East facade of 571 Washington. 571 Washington was constructed in the 1935 in the art deco or moderne style. Heavily altered in the 1960's the building is of little architectural interest.



The building at 565 Washington was a six story brick building, three bays wide, with stone window surrounds. A belt course separated the first four floors from the upper two floors. Windows on the fifth floor had arched headers. The sixth floor had a central window and two dormers set into either side. The property was owned by Thomas F. Wyman, Heirs and James F. Wall (12). In 1899 the half of the property owned by Thomas Wyman was transferred to Massachusetts General Hospital. (13)

By 1904, a "Watch Repairing/Diamonds" shop was located in the storefront of 565 with the extension to the Adams House on the upper five floors of the building. (14) The Adams House Hotel was one of the more popular hotels in Boston "for business and professional men as well as wealthy families . . . a very handsome building, most elegantly and elaborately furnished and thoroughly equipped with all the modern conveniences" (15) including a coal burning fireplace in each room. (16) Both 565 and 571 Washington Street were annexes to the Adams House, which had 300 rooms. Next door to the south was Clark's Hotel, a five story building. The Adams House continued to operate until 1928, with the buildings at 565 and 571 leased as an extension to the hotel. (17)

When the six story building was demolished and the existing five story building was erected is unknown. The 1929 Sanborne map shows 565 Washington "to be wrecked", along with the Adams House at 549 Washington and the other annex at 571 Washington Street, however, and a plan of a party wall between 565-567 and 569 shows a five story brick building on the site in 1935. (18) Beginning in 1930, the property was listed in the city directory as "Boyle Brothers Clothing".

RECOMMENDATIONS

The building at 565 Washington Street is neither architecturally nor historically significant, although the site is of historical significance as the location of the first vaudeville entertainment in the United States. It is recommended that the building not be retained for reuse.

Footnotes

(1) Beginning in 1899, both Bromley and Sanborne atlases show a six story building on the site. This building continues to be shown until the 1929 Sanborne atlas which shows "To be Wrecked" on 563-567. The earliest building permits located date from 1936.

(2) Society for the Preservation of New England Antiquities (SPNEA), "Washington Street" photograph collection.

(3) Edwin M. Bacon, Bacon's Dictionary of Boston (Boston: Houghton Mifflin and Company, 1886), p. 2.

(4) Ibid.

(5) SPNEA files and Edwin M. Bacon, Washington Street Old and New (Boston: Macullar Parker Co., 1913), n.p.

(6) John E. Whiting,A Schedule of the Buildings and Their Occupancy in the Principal Streets and Wharves of the City of Boston (Boston: W. L. Deland, 1877), p. 180.

(7) Douglas Shand Tucci, The Boston Rialto: Walking Tour Guide (Boston: City Conservation League, 1977), p. 5.

(8) Moses King, King's Handbook of Boston (Cambridge: Moses King at Harvard College, 1878 and 1883), p. 10.

(9) Ibid., p. 15.

(10) Dexter Smith, Cyclopedia of Boston and Vicinity (Boston: Cashin and Smith, 1887), p. 91.

(11) 1904 photographs from the Washington Street subway photograph collection at SPNEA have plaques on the front of the building which say "Adams House Extension" and "Added 1887".

(12) George W. Bromley and Walter S., Atlas of the City of Boston, 1898.

(13) Registry of Deeds, Suffolk County Courthouse, February 14, 1899, Liber 2597, Folio 179, 181 and Bromley, Atlas of the City of Boston, 1902.

(14) SPNEA subway photographs.

(15) Charles S. Damrell, A Half Century of Boston Building (Boston: Louis P. Hager, 1895), p. 411-412.

(16) King, p. 18.

(17) The Adams House was last listed in the 1927 Boston City Directory.

(18) Registry of Deeds, Suffolk County Courthouse, March 29, 1935, Liber 5520, Folio 621 & 625.

571 WASHINGTON STREET

DESCRIPTION

The building at 571 Washington Street, currently known as "House of Hurwitz", is a two story commercial building dating from the 1930's. Built in the "Art Deco" or "Moderne" style, it has a limestone facade with fluted pilasters and stepped roof parapet.

The current storefront and signage which covers most of the facade date from 1967 when the building was converted to the "House of Hurwitz".

SIGNIFICANCE

What can be seen of the two story limestone facade of the commercial building at 571 Washington Street appears to be a fair example of "Art Deco" or "Moderne" style of design. The storefront and signage added in 1967 covers 75% of the facade, making it difficult to assess the architectural merit of the facade. 571 Washington Street is one of two buildings in the 500 block of Washington not included in Washington Street National Register District.

Previous buildings on the site are of some historical interest, although not particularly noteworthy. Two early prints of the Adams House dating from 1847 and 1856 (1) show a simple two story frame building with signage for "Enoch Sutton - Watchmaker". On an 1868 map (2), the building is labeled as a piano factory.

Some time prior to 1877, a new building was constructed. An 1877 "Schedule of Buildings and Their Occupancy" indicates use of the building at 569-573 on five floors: Basement, First and Third Floors: J. Scott & Co., dry goods; sewing room in third; Second Floor: Lager beer saloon; Third and Fourth Floors: Vacant rooms; and Fifth Floor: F.C. Freigang, window shade painter. (3) Atlases from 1898 to 1917 shows a six story building fronting on Washington Street, an open space to the west and another building behind which opened onto Avery Place.

Photographs taken in 1904 (4) show the building which occupied the site from prior to 1877 to 1935. The building was a six story brick building with quoining around the windows. The upper floors were used as the annex to the Adams House hotel with the first floor arranged as the "Adams House Drug Store".

The building at 571 Washington was used as the Adams House annex until 1927. (5) The 1929 Sanborne map of the area shows 569-573 "to be rebuilt". Various stores occupied the first floor store, from "Adams House Drugs" seen in 1904 photographs, to "Connolly Milliners" in the 1930 City Directory, and the "Frances Helene Shop in the 1933 and 1934 Directories.

The present building was constructed in 1935 to plans by Frederic B. Stearns of Shepard and Stearns. (6) A permit was issued for demolition of a brick, five story building on March 12, 1935 (7) and another issued for the construction of a two story building, limestone and slate facing facade, brick back-up, tar and gravel flat roof, no cornice, no elevator, at a cost of $41,500. The building was designed for two future floors which were never added. (8)

RECOMMENDATIONS

The existing building is of minor architectural interest and of no historical interest. Retention of the building for reuse is not recommended.

Footnotes

(1) "Washington Street" photograph collection at Society for Preservation of New England Antiquities (SPNEA).

(2) George W. and Walter S. Bromley, Atlas of the City of Boston, 1868, Plate 19.

(3) John E. Whiting, A Schedule of the Buildings and Their Occupancy in the Principal Streets and Wharves of the City of Boston (Boston: W. L. Deland, 1877), p. 180.

(4) "Washington Street" photograph collection, SPNEA.

(5) The 1927 Boston City Directory is the last year the Adams House was listed.

(6) Frederic Baldwin Stearns (1874-1959) began his career as a draftsman and building superintendent for the firm of Winslow & Bigelow (1899-1903). From 1905-1909 he worked for Shepley, Rutan & Coolidge and in 1910 he became a partner in the firm of Shepard & Stearns with George F. Shepard and continued in this association until his retirement in 1950. Among his principal architectural works were buildings at Milton Academy (Mass.) and at the Fessenden School, as well as a number of public schools in the Boston area; additions to the Cape Cod and Worcester State hospitals; the Boston YWCA building; and structures for the King Terminal, Carter Ink Company, Union Wool Company, and Walter Baker Company, and the I.J. Fox Company on Washington Street, all in Boston. (Obituary in National Cyclopedia of American Biography, 1899 edition.)

(7) Building Permit #471, March 12, 1935.

(8) Building Permit #779, April 16, 1935.

ALLEYS

The city of Boston is famous all over the world for the crookedness of its streets in the business district. It is also notable because of the number of its alleys and shortcuts and their importance, historically or otherwise. Boston was settled primarily by Englishmen, and used English forms of government, manners, fashions. Streets were given English names and many thoroughfares were called "lanes", where often the wealthy class lived. Many streets and alleys were named for residents who lived on them and when they felt that "alleys" and "lanes" were not dignified enough, they petitioned to be changed to "streets". In 1708, of a total of 40 streets listed, 33 lanes were cited. (1) Much of Boston's history took place in the alleys and lanes--plans for the famous tea party were devised, early newspapers were published, and many taverns and coffeehouses were located off the main streets.

On an 1814 Map of Boston by John G. Hales (2), Sheaf Lane and Mason Streets are the only alleys marked within the area bounded by Washington (then called Newbury), Boylston, Tremont (then called Common) and West Streets. By 1844, the Boynton map (3) shows the existing pattern of alleys laid out with their current names (Avery, Bumstead, Fayette, Haymarket and Head).

Avery Street, when first laid out, ran from 587 Washington Street to Mason Street. It was first known as "widow Colburn's lane" in 1670, and was formerly part of the lot of William Colburn. It was renamed "Sheaffe's lane" in 1732, either for the schoolmaster whose house was on the corner of the lane and Tremont Street (4) or for Henry Sheafe, a local merchant and 1813 Keeper of the State Arsenal. (5) In 1740 it was called "the highway which was laid out by John Barrell". (6)

In 1822, the owner of some real estate on Sheaff's Lane petitioned for change of name from a "lane" to a "street" which he felt would increase the value of his property. On October 21, 1826 it was changed to "Avery", named for John Avery, distiller and secretary of the State of Massachusetts for 25 years.

Through the nineteenth century, Avery Street was nothing more than a "drab and diminuitive passageway" twelve to fourteen in width. Land from West Street to Boylston Street formed a single 800 foot stretch, "the longest unbroken business block in the United States". (7) The resulting traffic jambs had brought real estate development along Washington Street to a standstill by the turn of the century, so the city government petitioned the state for permission to widen the thoroughfare to 40 feet, assessing half the $1,500,000 cost against the surrounding land owners. (8)

Avery Street was widened in 1914. Several buildings on the south side of the former alley were demolished and and new facades were erected including a side entrance of the Tremont Theater and the Avery Hotel, located on a narrow lot carved out along the south side of the new Avery Street.

Bumstead Court was laid out in 1825 and extends from 21 Boylston Street to northwest of Haymarket Place. The Boston Edison Electric Illuminating Company Building was built along Bumstead Court in 1906.

Fayette Court was laid out in 1825 and extends from 603 Washington to west and south of Avery Street. The cast iron fronted Henry F. Miller Piano Factory (605-611 Washington) was erected on the south side of Fayette Court in 1875, and the Bryant Loft Building (10 Haymarket Place) was built in 1879 at the end of Fayette Court.

Haymarket Place was officially laid out in 1806, running south from Avery Street. It was named for the Haymarket Theater which opened in this area in 1796 and closed in 1803. In 1813 John Roulstone set up a riding school on Haymarket Place which continued for a number of years. Two buildings designed by Gridley J. F. Bryant were built on Haymarket Place in 1879: 10 Haymarket and 2-6 Haymarket, both five story masonry warehouse structures.

Head Place was laid out in 1825 running from 47 Boylston to 179 Tremont Street. A building designed by Winslow & Wetherall was constructed at 4 Head Place in 1895 for the Edison Electric Company.

Footnotes

(1) "Boston Byways and Familiar Short Cuts," Boston Globe, October 31, 1897.
(2) BRA Map E-1166, 1814, Map VIII, as cited in the Boston Theater Multiple Resource Area, National Register of Historic Places Nomination Form.
(3) Walter Muir Whitehill, Boston: A Topographical History (Cambridge: Harvard University Press, The Belknap Press, 2nd edition, 1968), p. 121.
(4) Annie Haven Thwing, The Crooked and Narrow Streets of the Town of Boston, 1620-1822 (Detroit, 1970), p. 170.
(5) John T. Prince, Boston's Lanes and Alleys (Boston: Bostonian Society Publications, 1938), n.p.
(6) Thwing, p. 170.
(7) Current Affairs, May 11, 1914.
(8) Ibid.

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Cultural Facilities Program

Prepared by Hardy Holzman Pfeiffer Associates

IV. CULTURAL FACILITIES PROGRAM

INTRODUCTION

Commonwealth Center will include a program of cultural facilities as part of a program of public benefits to meet key objectives of the Midtown Cultural District Plan. As the key catalyst in initiating the rebirth of the district as the performing arts center of Boston, the project will construct three premier performance facilities.

The Midtown Cultural District Task Force has, in concert with the City's Office of Arts and Humanities, identified a target program of ten theaters needed in the Cultural District to serve the many not-for-profit performing arts groups now scattered throughout Boston. From this program, priorities have been identified by the City and the arts community for new theater facilities to be developed within the Commonwealth Center project. From these priorities, the development team has worked to identify a theater program for the project which best takes advantage of the physical space opportunities and limitations within the project masterplan. A conceptual program of theater facilities has now been formulated as an integral part of the development.

PROGRAM

This program includes a new 499-seat flexible theater for drama and multi-purpose use, and the renovation and retrofitting of the Paramount Theater into a 499-seat Dance Theater and a 250-seat performance facility for dance, music, recitals, lectures and children's theater. Architectural programs define user needs. The programs presented here for the 499 seat flexible theater and the two theaters within the Paramount Theater are conceptual and are based on other projects of similar scope and purpose. They are approximations of what actual theater companies might require.

THE PARAMOUNT

The Paramount Theater, in particular, possesses a great potential for reuse as a performance theater. The Paramount, built in 1931, is one of the most important historic theaters remaining in Boston. Its interior exemplifies 1930's motion picture theater design, yet can readily land itself to modern use. The exterior, its marquee

and sign, a beacon on Washington Street for many years, has the potential to be returned to its former spectacle and grace. Its restoration is a major goal of the historic preservation plan for the project, and it s renovation for future theater use is complimentary to and consistent with this objective.

It is appropriate that this theater be singled out for renovation and reuse. Its use as a legitimate theater can add to the contemporary liveliness of Washington Street, attract a broad base of audiences and support other theater venues - both commercial and institutional - which are concentrated in the Cultural District.

For the Paramount, the two theater programs reflect a very schematic configuration of the spaces, and further study is necessary in order to identify additional user needs, and to formulate actual, detailed working programs. This work will commence once the feasibility and viability of the basic concept has been determined. The total theater space would be divided between the main interior space immediately in front of the original stage and proscenium, including the front portion of the mezzanine, which would house the 499 seat theater, and the upper mezzanine area which would be fitted with a small stage taking advantage of the upper seating areas furthest from the original stage with the poorest sightlines (see Building Section). The main theater seating would be re-raked with a steeper pitch for viewing of dance performances. The original stage would be deepened and enlarged and the proscenium would be restored with moveable side panels to allow for a widened opening during performance. The rake of the lower mezzanine would remain the same. A sound-proof wall would separate the two performance spaces. The area under the mezzanine, with an original rake and sightlines unsuitable for live performance viewing, would be developed into a separate space for rehearsals.

In the Paramount Theater, some of the existing building areas dictate programmed spaces. This is true for seating areas, stage and many of the circulation areas of the building. The remainder of the program is set in proportion to these

Figure 12 -
Paramount Theater Model

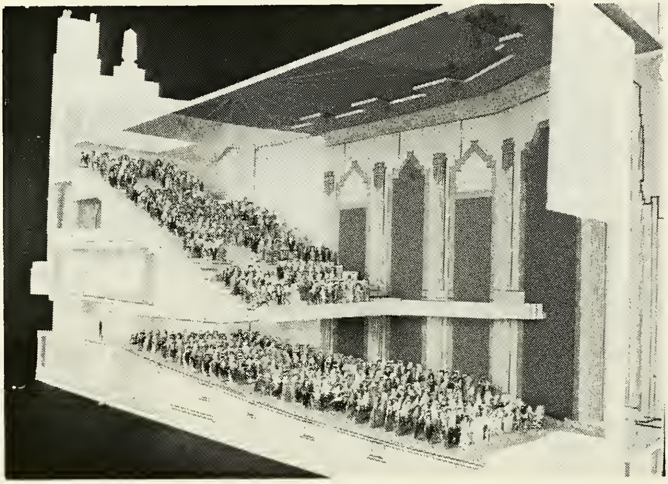
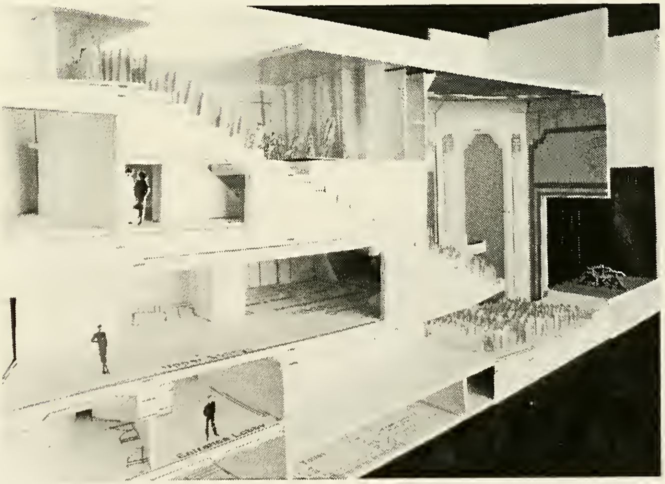


Figure 13 -
Paramount Theater Model



PARAMOUNT THEATER

Program Summary for All Uses			Dance	Existing
A. PUBLIC AREAS				
	1.	Orchestra, 325 Seats	3,250	6,910
	2.	Balcony, 125 Seats	1,250	1,320
	3.	Lobby	3,000	5,882
	4.	Toilets	1,137	1,010
B. PERFORMANCE				
	1.	Stage (playing area)	1,2890	545
	2.	Orchestra pit	700	250
C. SUPPORT FACILITIES				
	1.	Wing Space	680	340
	2.	Rehearsal	1,800	None
	3.	Dressing Rooms (inc'd toilets)	900	1,000 +
	4.	Green Room	400 *	
	5.	On-Stage Changing Room	100	None
	6.	Traps		None
	7.	Followspot Booth	200	None
	8.	Light Booth	120	None
	9.	Box Office	50	25
	10.	Administration	675	600
	11.	Coat Check	160	100
	12.	Concessions	200 *	90
	13.	Sound Booth		None
D. SERVICE AREAS				
	1.	Seat Storage (at Orchestra Pit)	300	None
	2.	Scene Storage	500	
	3.	Loading/Receiving Holding	1,700	1,000 +
Total Programmed Areas			18,400	19,072
E. COST			$2,694,000	

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* Spaces of secondary priority which may be reduced in area or deferred.

+ To be removed in construction

PARAMOUNT THEATER

Program Summary for All Uses		Multipurpose	Existing
A. PUBLIC AREAS			
	1. Orchestra 300 Seats	3,000	5,740
	2. Lobby	4,500	4,500
	3. Toilets	500	385
B. PERFORMANCE			
	1. Stage (playing area)	900	None
C. SUPPORT FACILITIES			
	1. Wing Space	1,200	None
	2. Dressing Rooms (includes toilets)	1,400	None
	3. Green Room	400	None
	4. On-Stage Changing Room	60	None
	5. Traps	800 *	None
	6. Followspot Booth	150	None
	7. Lighting & Sound Booth	120	1,190
	8. Box Office/Manager	50	25
	9. Administration	1,200	600
	10. Coat Check	175	100
	11. Dimmer Room	200	None
D. SERVICE AREAS			
	1. Scene Storage	1,000 *	None
	2. Loading/Receiving /Holding	1,500	1,000 +
	3. Instrument Storage		
Total Programmed Areas		17,155	13,540
E. COST		$2,498,250	

* Spaces of secondary priority which may be reduced in area or deferred

+ To be removed in construction

"givens". Any areas which exceed the limits of the existing building are new construction. These areas are indicated in the following program chart for the Paramount Theater as "New Areas".

The lobby of the Paramount deserves special consideration. Renovation of the decaying lobby is a great opportunity to showcase the Art Deco era of the City's architectural heritage. Its character and configuration are appropriate for the proposed changes. New public elevators are required in order to provide access, ease circulation and increase the usability of the balcony seating.

Required administration space is difficult to define at this point. It may be completely shared by the theaters or be partially independent. Existing space in the Paramount for this use is possible, or space could be in a "New Area".

The Paramount has approximately 35,000 square feet in useable floor area. The program charts which follow show a comparison of "proposed" needs to existing facilities. The areas listed are those that correspond to the new requirement of the proposed program and do not list all the existing footage of the Paramoung. Discrepancies in total footage between programs and existing facilities could be absorbed either in the remaining area of the Paramount, and/or in buildings adjacent to the site.

Archaeological Overview

Prepared by Public Archaeology Laboratory

V. ARCHAEOLOGICAL OVERVIEW

INTRODUCTION

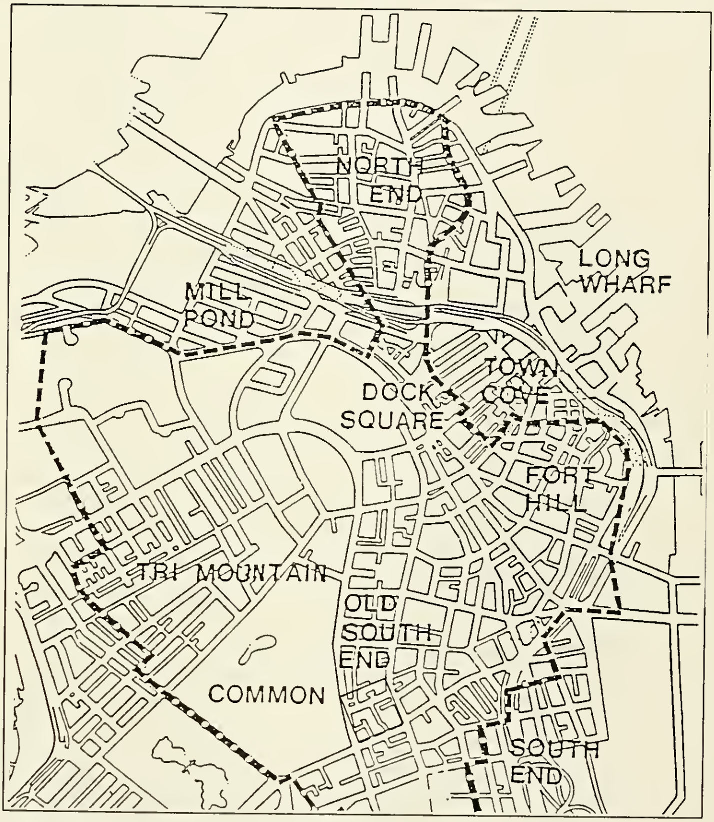
Commonwealth Center lies within one of the most historically significant areas of Boston. Unlike many other communities, such as Back Bay or South Boston, it is within the original bounds of the Shawmut Peninsula, near the original seventeenth century town center (Figure 14). Archaeological and historic research within the proposed project area is designed to provide an overview of the types of sites that once stood there. The process of urban archaeology involves a synthesis of information from historic maps, city records, boring logs, architectural surveys and other documents even before any excavation takes place. This historic research is used to guide the location of excavation trenches. These trenches are used to obtain information about the degree of disturbance from building construction, the potential for survival of older sites and the types of sites that may exist within an area where development is planned.

THE CHALLENGES AND REWARDS OF URBAN ARCHAEOLOGICAL INVESTIGATION

Archaeology in the city requires a different set of procedures from excavation carried out in the country or the suburbs. This is only in part due to the types of sites that are found in cities. The logistical problems are also quite different. Archaeology within city lots is affected by the existence of deep basements and utilities. On lots that have been occupied by successive buildings from the seventeenth century to the present, the processes of construction, demolition and filling have sometimes created levels of archaeological deposits that can be as much as ten feet thick (Figure 15).

Archaeology in the city is highly rewarding as well as extremely difficult. The kinds of archaeological sites that are preserved within a city tend to be more varied in type, complex and sometimes even more well-preserved that those found in less densely occupied areas. This is due to the very nature of cities. They serve as the centers of a region's economy, containing the major financial institutions, manufacturing plants, and transportation centers. They also are centers of educational, civic, religious and

Figure 14 - Project area within original bounders of Shawmut Peninsula.



cultural activities. In terms of residential density, cities house much of a region's population, usually in multifamily dwellings on heavily occupied lots. Cities are highly complex entities. Their archaeological records reflect this complexity, as well as their cultural richness.

RECENT ARCHAEOLOGICAL WORK IN BOSTON

The rapid rate of development in the Boston area has led to a corresponding increase in the amount of archaeological investigation here. These investigations have taken place in several communities, including Charlestown, Roxbury and the Quincy Market area. Excavation has shown that while many sites have been badly damaged by rebuilding, installation of pipelines and other impacts, some display a remarkable degree of survival. These recent excavations have shed new light on little- known aspects of the city's past. The sites have given researchers new information about prehistoric Native American lifeways, colonial houses, an old waterfront wharves. Analysis of excavated food remains and samples of pollen from long-buried land surfaces have also given new insight into Boston's prehistoric and early colonial environment. These kinds of information cannot be easily found in historic records or archives, and can only be obtained by excavation.

One of the earliest sites excavated in recent years is the Boylston Street Fishweir. The site extends over a relatively large area of the Back Bay. This prehistoric archaeological site was first investigated in the 1930's and 1940's, by archaeologists from Harvard University's Peabody Museum. They found a series of stakes set into a long-vanished marsh, buried beneath many feet of fill and construction debris. These stakes were once part of a weir, built by Native Americans to trap fish in Boston's tidal marshes. Using carbon-14 dating, scientists found that the weir was built at least 4500 years ago. When a new building at 500 Boylston Street was planned, archaeologists investigated the remains of this prehistoric site prior to construction. Portions of the fishweir were found intact in 1987. The surrounding soils also revealed detailed and previously unknown information about Boston's

Figure 15 - Profile of archeological trench excavated at the Bostonian Hotel Site

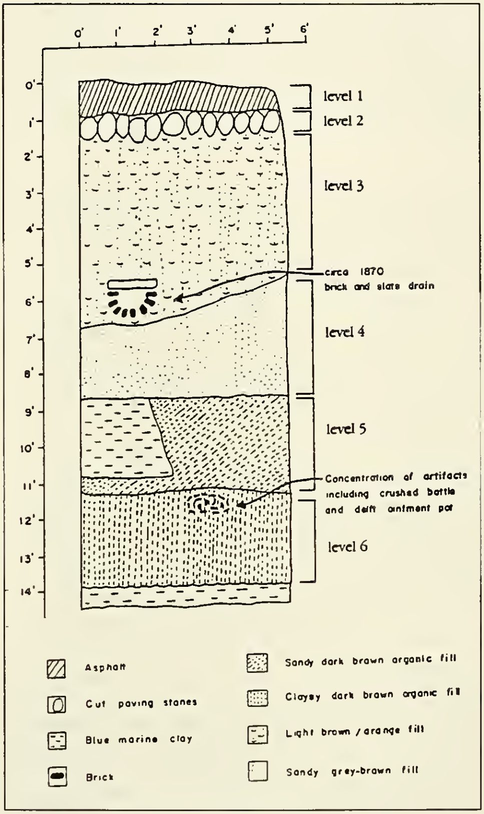
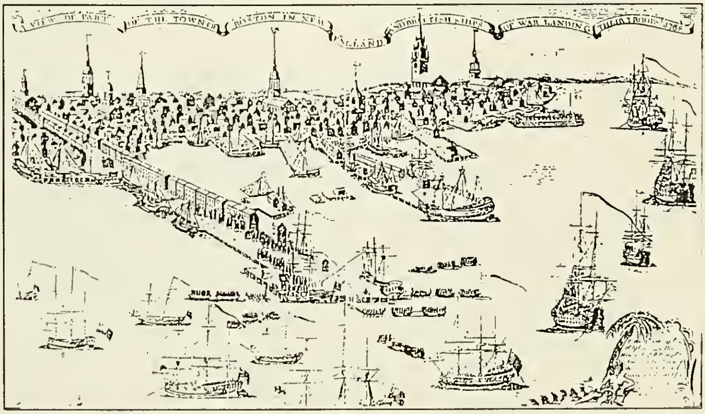


Figure 16 - Eighteenth century engraving of Boston Harbor Long Wharf in foreground.


A VIEW OF PART OF THE TOWN OF BOSTON IN NEW ENGLAND AND BRITISH SHIPS OF WAR LANDING THEIR TROOPS 1768

past landscape. Its survival, in spite of extensive modern development, indicates the potential for recovery of prehistoric archaeological data even in downtown Boston. Excavations on the Harbor Islands and near the old shoreline of Charlestown's waterfront have also recovered clues to Boston's prehistoric environment and Native American Inhabitants.

Near Quincy Market, three excavations have helped to define the past land use of this historic neighborhood near Boston's waterfront. Within the Blackstone Block, where the Bostonian Hotel now stands, samples taken from buried land surfaces showed that the original colonial landscape was greatly altered by the draining of the marshes around Dock Square. At Market Place Center, on the waterfront side of Quincy Market, archaeologists were able to locate an intact section of the eighteenth century Long Wharf.

This wharf was built in the early eighteenth century to accommodate vessels engaged in Boston's increasing overseas trade. An engraving of the city's harbor in the 1760's clearly shows the wharf extending well beyond the shoreline, lined with small buildings and providing berths for trading ships (Figure 16).

In Charlestown, near the Navy Yard and the Bunker Hill monument, excavations have located several sites that reflect the history of the community from the prehistoric period to the mid nineteenth century. One of the most interesting of these sites was the stone foundation of the Great House, built in 1629 for Governor John Winthrop and the other founders of the Massachusetts Bay Company.

The structure became a tavern in 1635, and survived until its burning in the Battle of Bunker Hill in 1775. In 1985, excavation in the intact section of City Square revealed the foundation as well as surrounding features containing many artifacts from the late seventeenth to the mid-eighteenth centuries. The foundation was recorded and removed, and will be restored after construction of the depressed section of the Central Artery.

Portions of the old Town Dock, buried beneath several feet of fill after a fire of 1836, were exposed and recorded in 1986-1987. Study of the construction techniques show that Charlestown's craftsmen continued to employ methods of wharf building that were used in building medieval waterfront structures in Great Britain and Ireland.

Archaeological evidence of Charlestown's industries, including a distillery, tannery and a pottery-making workshop, was also found in the course of this excavation program.

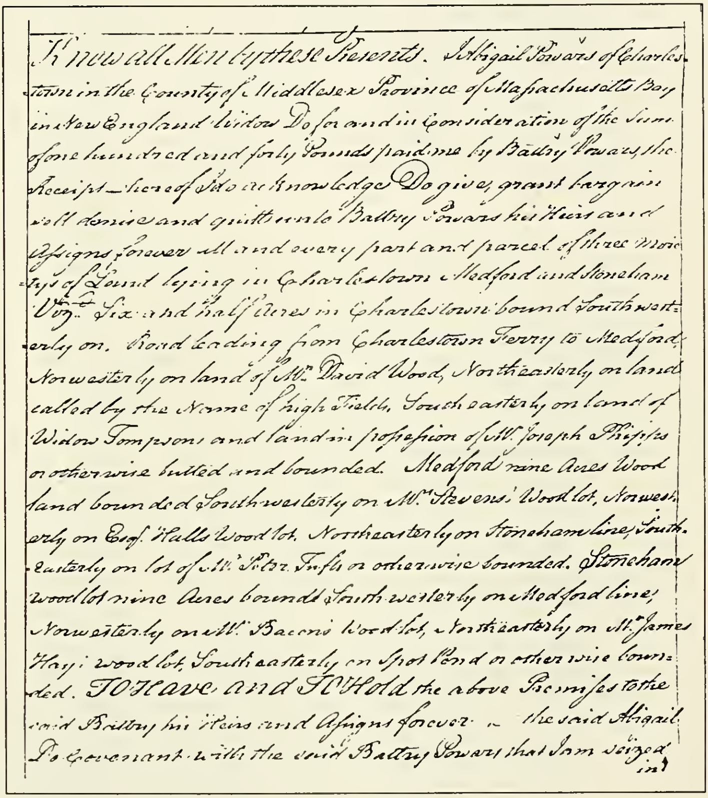
THE IMPORTANCE OF HISTORIC DOCUMENTS IN URBAN ARCHAEOLOGY

In conducting these excavations archaeologists rely heavily on information obtained from maps, city building records, legal documents and published histories. These records are used to provide a framework for predicting the types of sites and features that may be found within a city lot. They provide clues to the expected depth of buried historic or even prehistoric archaeological resources, to the kinds of buildings that once stood within the lot, and even to the larger processes of urban life, such as large-scale landfilling or disastrous fires.

The search for information about a lot's history begins with a review of historic maps of the city. These maps vary in quality and in the kinds of detail they show about the number, size and function of different structures. The earliest accurate street map of Boston is dated 1722, an was pubishe in 1835. Later maps were drawn to show the lines of Revolutionary defenses in the 1770's, and the growth of the city during the early to mid-nineteenth century. From the later nineteenth century to the 1930's, insurance companies and other publishers issued highly detailed atlases of most parts of the city. These atlases show the exact size of the buildings on the lot, their ownership, the street address and their construction materials.

While no original maps exist of the city for the first ninety years of its existence, Boston's historians and public agencies have reconstructed that early street plan and building locations from historic records. These records, kept in

Figure 17 - Eighteenth century deed to property in Charlestown



Know all Men by these Presents. I Abigail Powers of Charlestown in the County of Middlesex Province of Maſsachusetts Bay in New England Widow Do for and in Consideration of the Sum of one hundred and forty Pounds paid me by Battry Powers the Receipt whereof I do acknowledge Do give, grant bargain sell demise and quitt unto Battry Powers his Heirs and Aſsigns forever all and every part and parcel of three moieties of Land lying in Charlestown Medford and Stoneham Viz. Six and half Acres in Charlestown bound Southwesterly on Road leading from Charlestown Ferry to Medford, Norwesterly on land of Mr. David Wood, Northeasterly on land called by the Name of high Fields, Southeasterly on land of Widow Tompsons and land in poſseſsion of Mr. Joseph Phipps or otherwise butted and bounded. Medford nine Acres Wood land bounded Southwesterly on Mr. Stevens' Wood lot, Norwesterly on Esqr. Halls Wood lot. Northeasterly on Stoneham line, Southeasterly on lot of Mr. Peter Tufts or otherwise bounded. Stoneham woodlot nine Acres bounded Southwesterly on Medford line, Norwesterly on Mr. Bacons Wood lot, Northeasterly on Mr. James Hays wood lot, Southeasterly on Spot Pond or otherwise bounded. TO Have and TO Hold the above Premiſes to the said Battry his Heirs and Aſsigns forever – the said Abigail Do Covenant with the said Battry Powers that I am seized in

the county courthouses, are deeds, wills and mortgages. They can, like the maps, vary greatly in quality, level of description and even in legibility. Theoretically, the history of any property in the city can be traced by reference to the most recent deed, and following the earlier deeds to the first records of the colony. An example of the kinds of records that are used to trace a property's history is this eighteenth century deed to a lot in Charlestown (Figure 17).

Important information about the history of a lot can be obtained from city records, such as building permits an street widening reports. Records and files maintained by agencies such as the Massachusetts Historical Commission provide information about structures and districts listed on National and State Registers of Historic Places. Old photographs and engravings can also provide detail about landscape features that are not usually recorded, such as fence-lines. Another important source of information about past land use in the city is the profiles of fill and demolition sequences obtained from boring records. These borings are performed by drilling for many feet below the present ground surface prior to construction. They give builders an engineers the kinds of information they need to estimate the depth to bedrock, or the existence of long-vanished streams or marshes. Frequently, such borings can help archaeologists in pinpointing the location of old foundations buried in fill, of former timber wharves, or other indications of historic land use.

THE HISTORY OF THE COMMONWEALTH CENTER

Reconstructing the history of the area proposed as the location of Commonwealth Center involves a document search to determine the likelihood of finding undisturbed significant archaeological resources within it. These resources may date from the prehistoric or historic periods. Varying sources of information (maps, boring logs, other archaeological studies) may be used to study each one, respectively.

Prehistoric archaeological sites, while rare, have been known to survive even in this section of Boston. Sites have been found on Boston Common, despite the extensive changes to its

Figure 18 - Location of Boylston Street Fishweir in Back Bay.

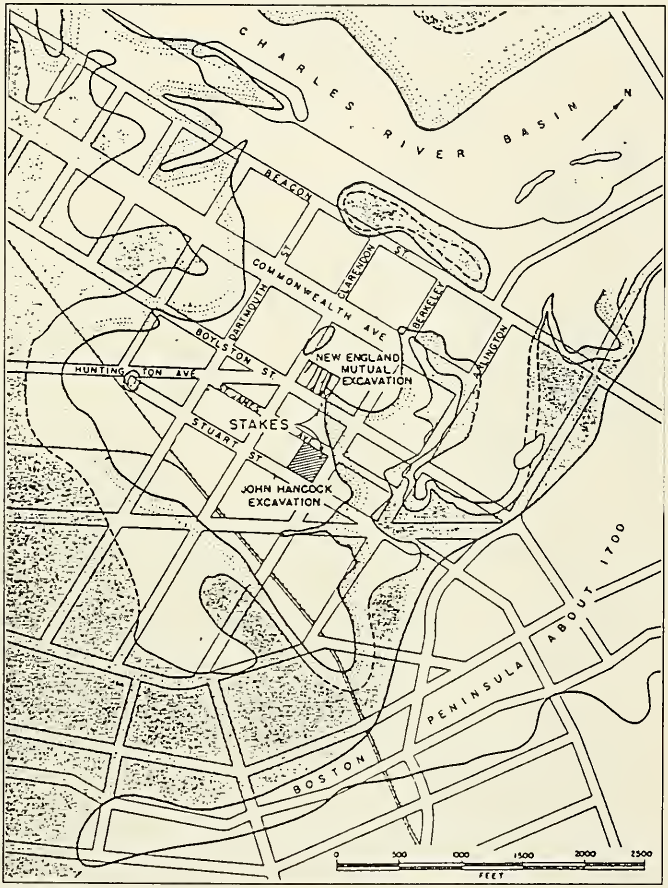
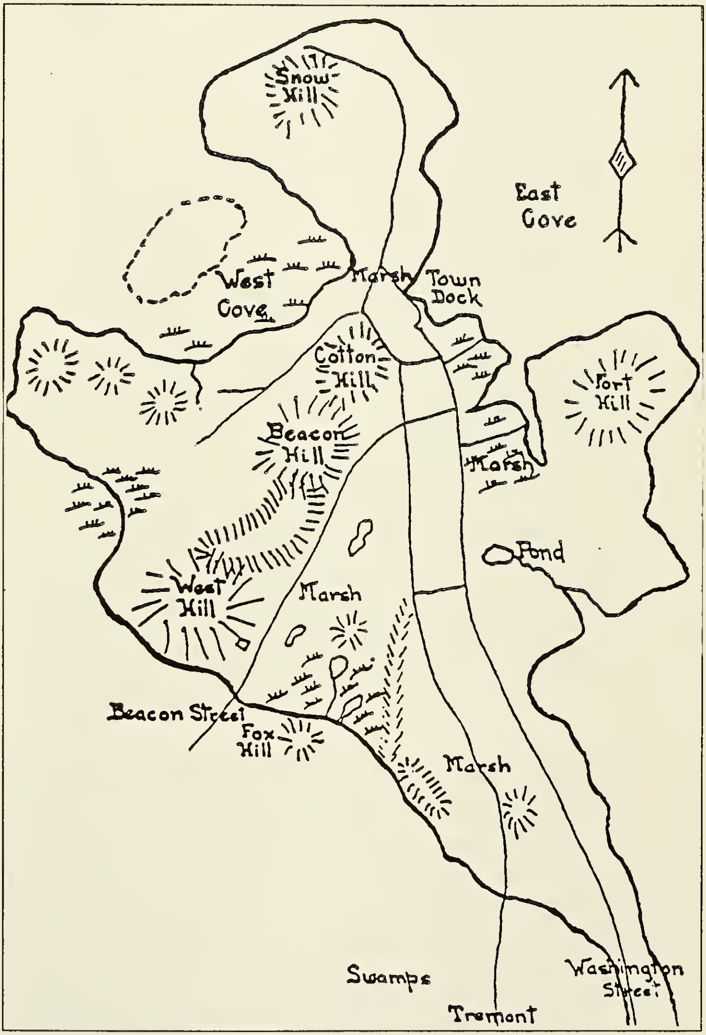


Figure 19 - Shawmut Peninsula at the beginning of European settlement.



topography during the nineteenth century. As mentioned above, the Boylston Street Fishweir is located a relatively short distance from the project area, near the intersection of Boylston and Berkeley Streets (Figure 18). Assessing the potential for prehistoric site survival will require careful documentation of shoreline change, and the presence of former landscape features such as knolls and small streams. This assessment could also involve the inspection of any available boring logs to determine the possible survival of prehistoric land surfaces beneath later fills. Review of previously published research is another important part of pre-historic archaeological assessment.

The appearance of the Shawmut Peninsula just prior to settlement by Boston's first European immigrants was reconstructed in the 1930's (Figure 19). It was a hilly peninsula, marked with ponds and marshes. An earlier reconstruction shows houselots to the east of Boston Common, near the project area, as early as 1643 (Figure 20). The earliest contemporary maps, drawn up by Captain John Bonner in 1722, indicates a low-density development fronting on the major streets (Figure 21). A map drafted just prior to the Revolution, in 1774, reveals that the street pattern and general configuration of the area had changed little in fifty years (Figure 22).

At the turn of the nineteenth century, a view of Tremont Street fronting on the project area, from West to Boylston Streets, shows a fairly open, semi-rural landscape interspersed with a school, theater, hayscales and scattered dwellings (Figure 23). As the century progressed, this old South End of Boston lost its historic character as an outlying open area, and became a commercial zone. The textile and leather industries were concentrated in nearby neighborhoods. By the 1840's, the old rural character was completely supplanted by that of a densely occupied city, the remaining open space confined to Boston Common.

The distinctive character of the area as a mixed commercial, entertainment and lodging district was firmly established as early as the 1870's. As many as five theatres, including the Park and

Figure 20 - Boston's settlement pattern in 1643.

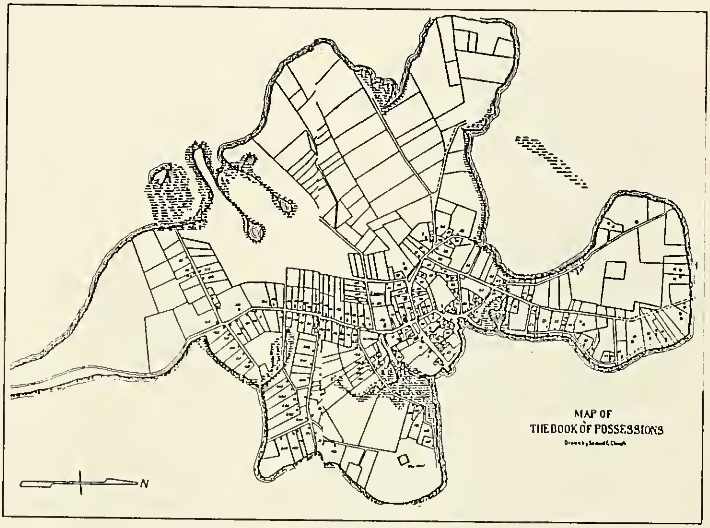


Figure 21 - Project area on Bonner map, 1722.

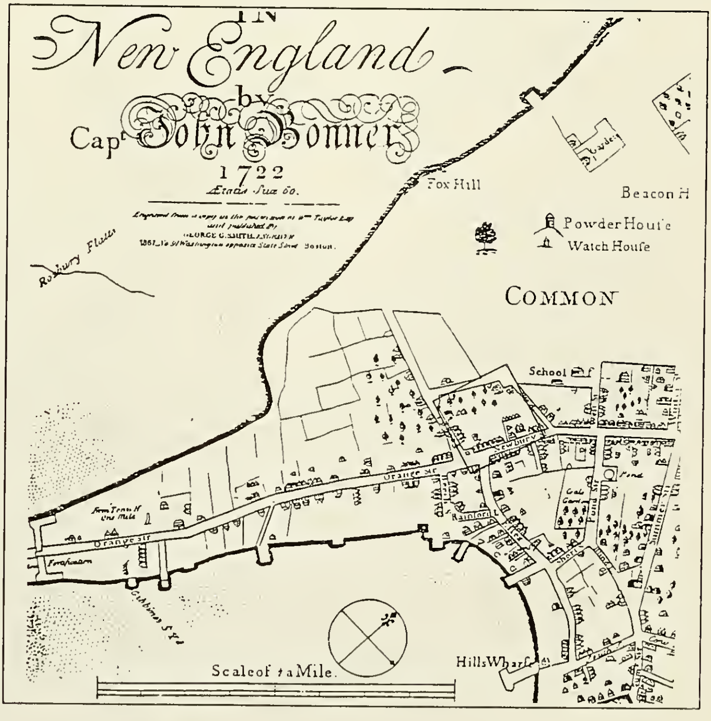


Figure 22 - Project area in 1774.

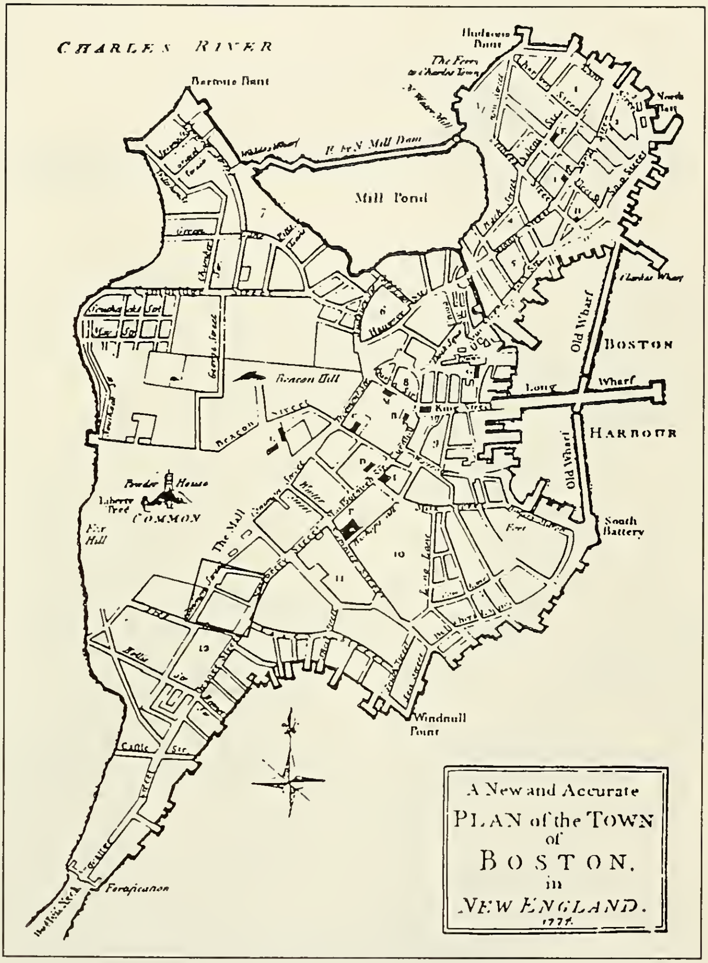


Figure 23 - Structures within project area, turn of nineteenth century.

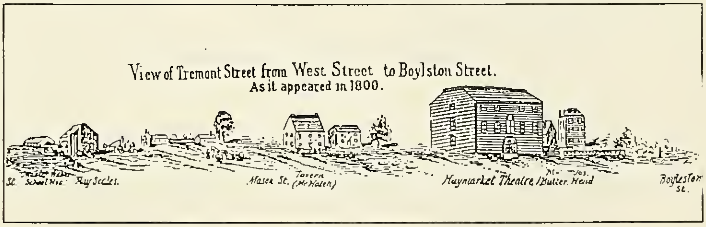
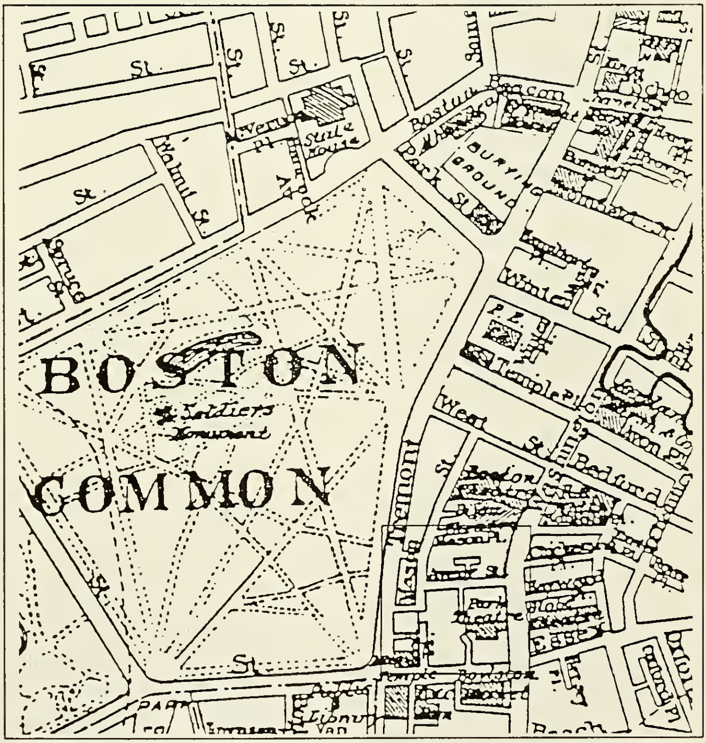

View of Tremont Street from West Street to Boylston Street.
As it appeared in 1800.
St.
School Hse
Mason St.
Tavern (Mr Holeh)
Haymarket Theatre
Boylston St.

Figure 24 - Project area, ca. 1870



Globe, were constructed on both sides of Washington Street, between West and Essex Streets (Figure 24). Throughout the late nineteenth and into the twentieth century, the project area continued to be occupied by a similar configuration of buildings.

ARCHAEOLOGICAL RECONNAISSANCE OF COMMONWEALTH CENTER

The goal of the archaeological reconnaissance is the production of a report that includes the identification of archaeological site areas that have a high probability of retaining their physical integrity as well as being historically important. It will also include a subsurface testing plan, designed to test the predictions of site significance made during the survey.

Historic research will be conducted with the aim of determining the general patterns of land use within the site vicinity, which will provide background for more specific studies of individual blocks and parcels. While research may reveal potential survival of prehistoric (prior to 1520), Contact (ca. 1500-1630), Plantation (1630-1675), Colonial (1675-1775) and Federal period resources (1775-1830), the potential for their recovery is less likely than for post-1830 resources, due to intensive development during these later periods.

Between 1830 and 1870, the project area was incorporated into Boston's central core. This process of incorporation generates several research topics relevant to a study of urbanization. The process of adaptation, for example, can be examined by reference to the emergence of residential districts in Boston's Old South End during the eighteenth century. During the subsequent period of expansion, the shift from private to corporate control of water and waste, as well as other aspects of growing urbanization, can be explored. Work, too, is a topic relevant to the project area, as the increasing industrialization of Boston throughout the nineteenth century created commercial districts in the project area vicinity. In summary, Boston's continual expansion as a regional core is reflected by the change in the project area from an agricultural fringe to a densely occupied urban zone between the seventeenth and mid-twentieth centuries.

Transportation Analysis

Prepared by Sasaki Associates, Inc.

VI. TRANSPORTATION SECTION

INTRODUCTION

The Commonwealth Center project is a proposed mixed use development in Boston, Massachusetts within the blocks bounded by Washington Tremont, Boylston Streets and Mason Place. The proposal at this time consists of 1,387,000 square feet of office, 211,200 square feet of retail, a 250 room hotel and 1200 parking spaces.

The purpose of this study is to present the general impacts of the project on the surrounding transportation system. The detailed analysis of the impacts as well as the measures to mitigate those impacts are the subject of a separate traffic study as part of the Impact Studies required by the Boston Redevelopment Authority and the Massachusetts Executive Office of Environmental Affairs.

The available transportation consists of the Boston public streets such as Tremont and Boylston Streets, public transportation such as the MBTA's Orange and Green Line and commuter buses, pedestrian facilities such as sidewalks, alleys and crosswalks and parking facilities such as lots and garages.

The area was the subject of a recent transportation study conducted as part of the Midtown Cultural District Plan. That plan characterized the area as being well served by mass transit and local highways. Two of the MBTA's four subway lines - the Green and Orange lines have stations immediately adjacent to Commonwealth Center and one--the Red line--is only a short walk away. Commuter rail service is located within walking distance at South Station and there are subway connections to South Station, Back Bay and North Station. Express bus service is within walking distance at South Station, Dewey Square and via subway connections at Haymarket.

The MBTA South Station accommodates 8,210 passengers during the PM peak hours. The Green Line carries 10,000 passengers (westbound) with a capacity of 7,500 and the Orange Line carries 7,080 passengers (southbound) with a capacity of 9,300.

The highway network serving the site is largely a system of one-way streets. Of the intersections reported in the Midtown Cultural District Plan, Boylston/Charles Streets, Tremont/Stuart Streets, and Washington/Essex/Boylston Streets were characterized as functioning at Level of Service B (with A the best and F the worst); Boylston/Tremont Streets was characterized at Level of Service C; and, Harrison/Essex was reported as Level of Service F, but this largely reflects the current unsignalized operation of this intersection.

Pedestrian walkways in the vicinity of the site were characterized in the Midtown Cultural District Plan as uninviting. With the exception of pedestrian traffic associated with the MBTA subway stations, pedestrian volumes are light reflecting the current uses in the area.

TRIP GENERATION

In order to properly determine the transportation impacts of the Commonwealth Center project it is first necessary to forecast the number of daily and peak hour trips that will occur to and from the project. As part of the scope of the public agency Impact Reports, the use of the trip generation rates developed for the Commonwealth's Central Artery/Third Harbor Tunnel project was suggested. These rates forecast the number of trips made by persons based on the square footage of building area for various types of uses. The calculations produce estimates of the number of person trips over an average weekday, entering and exiting the site during the morning peak hour (7:30 AM to 8:30 AM based on existing conditions) and the afternoon peak hour (4:30 PM to 5:30 PM based on existing conditions).

A comparison was made of these rates with those compiled nationally for the Institute of Transportation Engineers (ITE). That comparison reveals that for office purposes, the single rate used by the Central Artery project may be sufficient for general planning but does not reflect the ITE's demonstrated reduction in peak hour trip rates associated with large buildings. For this reason the ITE rates have been utilized for the office trip generation. The results of these calculations are shown on Table 1.

TABLE 1: TRIP GENERATION

PROGRAM RATES* AND PERSON TRIPS

		AM		PM	
	DAILY	IN	OUT	IN	OUT
OFFICE					
RATE PER 1,000 SF	9.8	1.6	0.2	0.3	1.4
AMOUNT 1,387,000 SF	13,592	2,219	277	416	1,942
RETAIL					
RATE PER 1,000 SF**	22.7	0.5	0.3	1.7	1.9
AMOUNT 211,200 SF	4,784	95	63	364	396
HOTEL					
RATE PER 1,000 SF	8.8	0.9	0.4	0.5	1.3
AMOUNT 206,000 SF	1,813	185	82	103	268
CULTURAL					
RATE PER 1,000 SF	25.6	1	0.3	1.8	1.7
AMOUNT 32,800 SF	840	33	10	59	56
TOTAL PERSON TRIPS	21,029	2,542	432	942	2,662

* Source of trip rates: Central Artery Project Trip Generation Rates and Institute of Transportation Engineers.

** Assumes 25% Reduction in base rate to reflect trips made internally on the site.

The results of this analysis also include a reduction of the retail trips by 25% to account for retail trips made by persons already on the site for business purposes. This is consistent with national studies of mixed use projects. The total number of trips estimated to be generated by the project are approximately 21,000 on an average weekday, 2,550 persons entering and 400 exiting during the morning peak hour and 950 persons entering and 2,650 persons exiting during the afternoon peak hour.

Mode Split

Persons will travel to and from the Commonwealth Center project via a variety of modes. The project is immediately adjacent to the MBTA's Boylston Street Station on the Green Line and the Chinatown Station on the Orange Line. MBTA and private commuter buses are located at a variety of nearby locations. The MBTA's Commuter Rail Service at South Station is located within a 10 minute walk of project. Persons can arrive as the driver or the passenger of an automobile. In addition to persons walking to the site from transit stops on off-site parking facilities there will also be persons walking to the site from other locations downtown.

The estimation of trips by mode is made by "mode split" equations. For this project the public review agencies required the use of mode split equations developed for the Central Artery project. These equations relate the percentage of travel by each mode for different purposes of travel. These equations in turn were adjusted to reflect the percentage of travel by purpose within each type of use in the project (office, retail, hotel and cultural). These percentages are based on those for the small geographic zone containing Commonwealth Center and reflect the relative travel times and costs of traveling to and from the area by each mode.

These model percentages were compared with actual percentages reported in the U.S. Census's Journey-to-Work data. These percentages show that for office work trips the auto percentages reported for the geographic area which includes Commonwealth Center were substantially lower than the estimates from the Central Artery project. Since the observed numbers reflect a more realistic mode split, those numbers were used for office trips.

The percentage of travel by mode by use within the project is shown in Table 2. Also shown is the estimated number of persons within each auto the forecasted trips by mode are shown in Table 3.

TABLE 2: PERCENTAGE OF TRAVEL BY MODE/AUTO OCCUPANCY

	% Transit	% Walk	% Auto	Persons per Auto
Office				
Daily	61.4	9.3%	29.3%	1.57
AM Peak	67.8	5.4%	26.8%	1.43
PM Peak	64.3	7.5%	28.2%	1.51
Retail				
Daily	35.1%	15.2%	49.7%	1.61
AM Peak	42.5%	22.0%	35.5%	1.50
PM Peak	36.5%	14.5%	49.0%	1.60
Cultural				
Daily	34.6%	15.5%	49.9%	1.63
AM Peak	40.3%	12.5%	47.2%	1.53
PM Peak	32.2%	13.4%	54.4%	1.45
Hotel				
Daily	37.4%	14.3%	48.3%	1.59
AM Peak	47.0%	9.0%	44.0%	1.42
PM Peak	39.4%	13.0%	47.6%	1.55

Source: Central Artery Project Mode Split equations.
& U.S. Census Journey-to-Work Model Data.

TABLE 3: MODE SPLIT

		AM		PM	
	DAILY	IN	OUT	IN	OUT
Office					
Bus	3,672	662	83	118	549
Train	751	135	17	24	112
Subway	3,923	707	88	126	587
Auto Persons	3,982	595	74	117	548
Vehicles	2,537	416	52	78	363
Pedestrian	1,264	120	15	31	146
Retail					
Bus	1,029	24	16	78	85
Train	211	5	3	16	17
Subway	1,099	25	17	83	91
Auto Persons	3,170	45	30	238	259
Vehicles	1,957	30	20	149	162
Pedestrian	969	28	18	70	77
Hotel					
Bus	298	38	17	18	47
Train	61	8	4	4	10
Subway	319	41	18	19	50
Auto Persons	875	82	36	50	127
Vehicles	550	58	25	32	82
Pedestrian	257	17	7	14	35
Cultural					
Bus	128	7	2	10	10
Train	26	1	0	2	2
Subway	137	8	3	11	10
Auto Persons	419	15	5	26	25
Vehicles	257	10	3	18	17
Pedestrian	130	4	1	8	8
Total					
Bus	5,128	732	118	224	690
Train	1,049	149	24	45	141
Subway	5,475	781	126	239	738
Auto Persons	8,446	737	145	431	959
Vehicles	5,044	514	100	277	624
Pedestrian	2,622	169	41	123	266

Since the mode split equation does not differentiate between various modes of public transit, the breakdown from the 1980 U.S. Census for this area within downtown of 44% by bus, 9% by train and 47% by subway has been used to further refine the transit estimate.

As shown in Table 3 there will be approximately 900 new automobile trips, 900 new bus riders, 200 new train riders, 975 new subway riders and 400 new pedestrian only trips, in the area in the PM peak hour. The number of pedestrians on the sidewalks surrounding the project will of course also include persons walking from off-site parking and transit stops.

Trip Distribution

The impacts on specific transportation facilities will depend on where persons begin or end their trips to Commonwealth Center. In order to determine the relative distribution of traffic to the site the U.S. Census's Journey-to-Work information was examined to determine the town of residence of people working in the area surrounding the site. That information is shown in Table 4.

Table 4: Trip Distribution

From	Percent to Site
North:	37%
West:	32%
South:	31%

Subway trips from the north will approach the site via the MBTA Orange Line to Chinatown station. Subway trips from the south will approach the site via the MBTA Orange line to Chinatown Station and Red Line to Washington Street Station - Subway trips from the west will approach the site via the MBTA line to Boylston Street Station.

Bus trips to the site within the vicinity of the site will be pedestrian trips from the express bus stops in Dewey Square, South Station, Haymarket and the Trailways Terminal.

Commuter train trips to the site from the North will be made via North Station to the MBTA Orange Line Chinatown Station. Train trips to the site from the west and south will be made via Back Bay Station to the MBTA Orange Line Station.

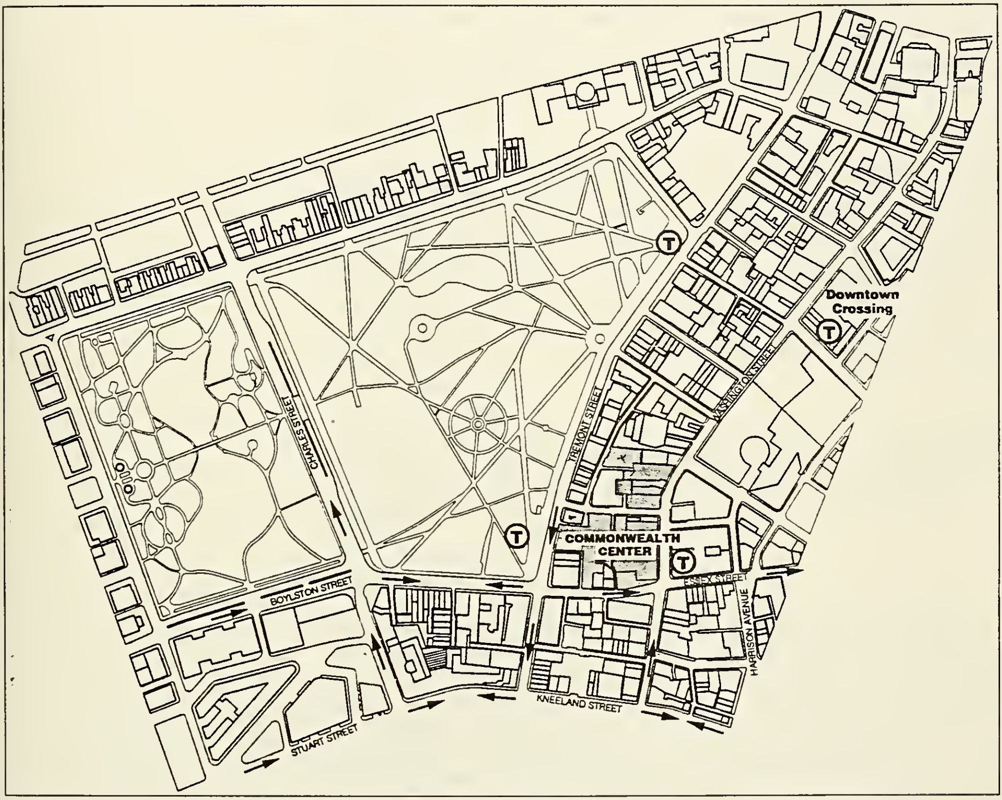


Figure 25 -
Existing Transportation

Existing Transportation

Number of Vehicles	**Daily**	**PM**
Charles (Northbound)	14,200	833
Tremont (Southbound)	16,700	1,238
Boylston (Westbound)	11,200	743
Kneeland (Westbound)	9,900	1,009
Washington (Northbound)	4,800	417

Critical Intersections	
Tremont/Stuart	*Short traffic delays*
Boylston/Charles	*Short traffic delays*
Boylston/Tremont	*Average traffic delays*
Boylston/Essex/Washington	*Short traffic delays*
Harrison/Essex	*Extreme delays (intersection improvements warranted)*

Traffic Direction	
Proposed	⋯⋯|||⋯
Actual	→

Ⓣ **MBTA Subway Stations**

Source: Midtown Cultural District Plan, City of Boston, 1988

Auto trips to the site must approach via Boylston Street from the west or Tremont Street from the north. Auto trips to the site from the south must approach the site via north on Washington Street, to West Street, and then to south on Tremont Street under current circulation plans or west on Avery Street on the Midtown Cultural District Plan.

Auto trips from the site to the south will depart via Boylston Street eastbound to Essex Street to the surface Artery. Auto trips to the west will depart via Boylston Street eastbound to Washington Street northbound and then west on either Avery or West Street (depending on the City of Boston's circulation scheme) then turning south on Tremont Street and west on Boylston Street. Auto trips to the north will depart eastbound on Boylston Street and Essex Street to the Surface Artery northbound.

Solely pedestrian trips to the site from the north will approach via Tremont or Washington Street. Pedestrian trips from the west will approach via Boylston Street and trips from the south will approach via Tremont Street.

Increase in Auto Traffic

The existing traffic volumes at the Boylston/Tremont Streets intersection have been reported in the Midtown Cultural District Plan as 2,855 vehicles in the PM peak hour and the congestion at Level of Service C (with A the best and F the worst). At this intersection, the increase in traffic associated with Commonwealth Center would primarily involve all entering traffic and westbound exiting traffic. This amounts to an increase of approximately 475 vehicles in the PM peak hour. The existing traffic volumes at the Boylston/Washington/Essex Streets intersection have been reported as 1,136 vehicles in the PM peak hour and the congestion at Level of Service B. The increase in traffic associated with Commonwealth Center would involve all exiting traffic and entering traffic from the south. This amounts to an increase of approximately 760 vehicles in the PM peak hour. Other intersections further from the site will carry lesser increases due to site traffic.

A detailed analysis of traffic will be prepared as part of the Project Impact Report but given the currently good Levels of Services and the plans outlined in the Midtown Cultural District Plan, it is reasonable to assume that the highways can accommodate this traffic.

Increased Transit Traffic

The MBTA Orange Line presently carries 7,080 passengers per hour in the PM peak direction (southbound). Commonwealth Center will increase this ridership by 115 passengers. The MBTA Red Line presently carries 7,140 riders in the PM peak hour. Commonwealth Center will increase this ridership by 135 passengers. The MBTA Green line presently carries 10,000 passengers per hour in the PM peak direction (westbound). Commonwealth Center will increase this ridership by 235 passengers. Given the current MBTA projects to increase transit capacity through platform expansion and the addition of new cars, these increases should be able to be accommodated.

The express bus system's PM peak outbound ridership will be increased by Commonwealth Center by nearly 700 outbound passengers to all directions. Given the ability to increase capacity by adding new buses and the dispersal of this ridership over many different routes this increase should be accommodated with little impact on auto traffic.

The Commuter Rail system is forecast to be increased by 140 riders outbound in the PM peak hour on all routes. Since this represents a small increase over existing ridership and the MBTA has an ongoing program to add cars, this increase should be easily accommodated.

Increased Pedestrian Traffic

As discussed previously, most person trips will be made as pedestrians at some point whether from transit stops or parked vehicle. The potential exists for an increase in pedestrian trips from Commonwealth Center on the surrounding sidewalks of almost 2,500 persons in the PM peak hour with only auto trips from the on-site garage and subway trips via escalators or elevators within the building to Chinatown Station excluded. This seems like a large number but these trips will be dispersed among a number of walkways, the existing pedestrian numbers are low and the constrained pedestrian capacity of any of the sidewalks is at least 4,800 pedestrian per hour. In fact the increased number of pedestrians in the area can be thought to improve the situation as the increased pedestrian presence generates a sense of safety.

Increased Parking

The Urban Land Institute recommends the provision of 3 spaces per 1,000 square feet of office, 4 spaces per 1,000 square feet of retail and 1.25 space per hotel room. These rates assume that all trips to the facilities are made by automobile. Adjusting for the U.S. Census and Central Artery mode split rates and the mixed use nature of the project, the parking rates should be .67 spaces per 1,000 square feet of office, 1.5 spaces per 1,000 square feet of retail and .6 spaces per hotel room. This would suggest a demand for parking of 1,396 spaces. Adjusting for shared parking because the demand for each use differs by hour, the peak demand would be 1,243 spaces before additional mitigation measures are applied. The Commonwealth Center project would provide 1,200 spaces. The City of Boston recently conducted a parking study which indicated that there are 702 spaces available in areas near the project.

Mitigation Measures

The proceeding analysis was based on standard assumptions for modal and peak hour demands. Commonwealth Center could be expected to adopt programs that would substantially reduce peak hour automobile traffic and the associated parking demand.

Traffic mitigation measures that Commonwealth Center could be expected to adopt include:

- Transit Marketing - Providing information to tenants and employees concerning routes, schedules and fares of service provided by the MBTA, Commuter Rail, Commuter Buses and Water Ferries; stressing transit availability in promotional material for Commonwealth Center; making MBTA passes available within the development;

- Ride-sharing Promotion - Providing for a carpool/vanpool computerized matching service; providing parking fee reduction and or preferred parking spaces for ridesharing vehicles; marketing ride-sharing to tenants and employees;

- Parking Restrictions - Providing flexible hours programs; providing for bicycle and motorcycle storage; offering discounted parking rates for early arrivals and parking surcharges for peak hour

exits; reserving parking spaces for arrivals after the morning peak; establishing fees to encourage short-term parking and discourage long-term parking; and

- Transportation Coordinator - Appoint a transportation coordinator to implement the mitigation program and to provide an on-site information clearinghouse.

The trip generation rates were based on standard assumptions about arrivals during the peak hours. Commonwealth Center could be expected to achieve even lower peak hour trip rates with the adoption of an agressive flex time/staggered work hours program.

The mode split rates also reflect existing conditions. Given the immediate proximity of two MBTA subway stations to Commonwealth Center and the aggressive transit marketing program that Commonwealth Center could be expected to pursue, the transit rates should exceed even the U.S. Census figures.

The U.S. Census also indicates that the auto occupancy for work trips in this zone is in excess of 1.6 persons per car. With a vigorous car pooling program Commonwealth Center should be expected to achieve higher rates of persons per car than the actual 1980 U.S. Census figures.

The combination of these three items alone suggests that the number of automobile trips in the peak hours could be reduced over the Standard forecasts. It should be expected that all trips in the peak hour will be less than those previously discussed and that automobile trips at all times will be significantly less. Since a preliminary analysis using the Standard forecasts indicates that transit impacts are not significant and that automobile traffic impacts might be accommodated with the recommendations of the Midtown Plan, the transportation impacts of Commonwealth Center should be reasonably accommodated with the adoption of expected mitigation measures.

The parking demand of the project will also be affected by the expected increase in transit use. If the transit or car pooling useage to the site were to be increased the amount of parking required would be decreased.

Environmental Analysis

Prepared by Sasaki Associates, Inc.

VII. ENVIRONMENTAL ANALYSIS

INTRODUCTION

The quality of the pedestrian experience in urban settings is shaped by many things, including the presence of light and shadow. The interplay of these two elements creates a stimulating contrast, as visual interest on the ground where the pattern of tree limbs have a dappling effect on a sidewalk or the roof form of a building presents evolving geometric shapes as its shadow moves along the ground or rests on the side of a building. Climatically, the sensation of moving from cool shadows to warm sun and back can be pleasing as long as neither experience lasts too long.

Boston has learned from its own experiences and that of other cities, that large blocks of massive buildings create darkened windy canyons that can be colorless and cold. Boston wants to avoid more of these.

The initial response to proposals for taller buildings in downtown is often that people fear they will create worse shadows than shorter buildings. All buildings create shadow: it is not the height of a building that determines its impact on the pedestrian environment, but a combination of factors including: its mass, its relationship to pedestrian areas, the width and orientation of adjacent streets, the season and time of day, and importantly, the pattern of existing shadows cast by buildings already in place.

This report is intended to explain what these factors are, how they combine to create shadow impacts, and what design elements can be used to minimize the effect of shadow.

SHADOWS

Shadows are created when the sun's rays are obstructed in their path to the earth by a solid object. At any given time, there are places lit by sunlight and those where sunlight is obstructed, either by a solid structure such as a building, or by a tree or a fence, or even by a plane passing overhead.

EXISTING SHADOWS

Existing shadows are important in understanding the effects of new shadows because, contrary to some belief, where there are existing shadows, these cannot be made darker. If a building blocks the sun from a crosswalk, there is no light hitting the walk, so there cannot be any less light. Where shadow already exists the addition of new shadow will not make the condition "worse". In some cases the sense of lightness can be affected by the reduction in overall reflectance, but this depends upon other factors as well.

In fact, in downtown Boston, where streets are unusually narrow and are not set up on a north/south grid, many of the streets and sidewalks are in shadow for much of the day although the buildings that line them are only four or five stories in height. If you walk down any of the streets that link Tremont Street with Washington Street such as Winter Street or West Street, you will find these streets in shadow during most of the day throughout the year, except for certain morning hours in summer. This is because of the narrow width of the streets in relation to the height of the buildings and because the sun does not get high enough in the sky to penetrate down to street level.

In addition, the orientation of the streets along the northwest/southeast axis, allows the sun to flow along the street only when the sun is at a particular bearing.

It is important then, to identify the existing shadows at a given time and compare them with the shadows cast by a new building at the same season and time of day.

SEASON AND TIME OF DAY

The path of the sun is an arc which begins in the east in the morning, rises in altitude as it reaches noon and shines from the south, then descends during the afternoon until it sets in the west in the evening. The actual bearing of the sun when it rises and sets as well as the altitude it reaches at a given hour of the day varies slightly each day, and produces the four seasons.

Shadows move across the earth as mirrors to the sun's path across the sky. Just as the sun does not stay in one place, neither do the shadows. They are constantly shifting eastward, getting shorter as the day progresses to high noon, then lengthening out as the sun descends toward sunset.

In the summer, days are longer, the sun rises higher and moves around the compass from northeast to northwest. Shadows are shorter in the summer than at the same hour in the winter.

BUILDING MASS

The massing of the building is a very important factor in understanding its possible impact on areas which are not currently in shadow. A building which is made up of taller, narrow towers will cast long thin shadows that move across the ground at the same pace as the sun, not shadowing any one area for very long. While in the very early morning hours, it will cast a longer shadow, this will quickly shorten and move eastward as the sun rises in the sky.

A building with a larger mass, one that takes up one or two city blocks, but is only half the height of a tower, is likely to have a shadow of longer duration in any given spot, because the shadow is much wider, and it will appear to move at a much slower rate. Because of the width of the shadow, it will also reduce apparent light levels further.

RELATION TO SENSITIVE AREAS

Sometimes concern is raised that a building's shadows will adversely affect vegetation in surrounding parks and plazas. If trees or shrubs are close to a building with a large mass, and sun is blocked for more than four or five hours a day, there may be some negative impact. Generally, however, when shadows are longest it is winter, trees are leafless, and not in need of direct sunlight for growth.

COMMONWEALTH CENTER

The planners and architects for Commonwealth Center have worked closely with the City to identify sensitive pedestrian areas such as the Boston Common and Tremont Street, to design a project which responds to the need for reducing the shadow affects during important times of the year.

The spring, summer and fall seasons are the times when the Boston Common is used most for both passive and active recreation. Tennis courts, softball fields, park benches, the Frog Pond, are all heavily used by residents during the warm months. In the winter months, there is less activity on the Common, with most users being walkers on their way to work.

The project consists of two major towers, carefully sited as far back from Tremont Street as possible, to reduce the length of shadows that fall on the Common. By ten o'clock in the

Figure 26.-
Shadow Conditions
March 21 9:00 a.m.

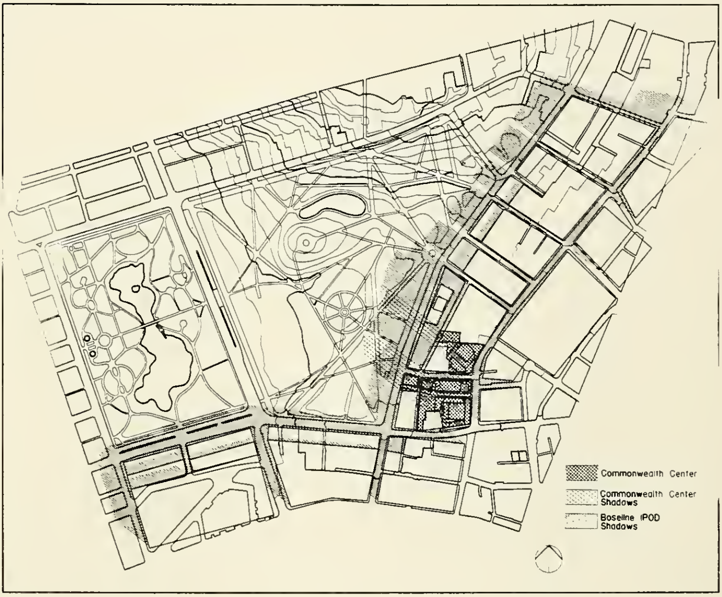


Figure 27. -
Shadow Conditions
March 21 10.00 a.m.

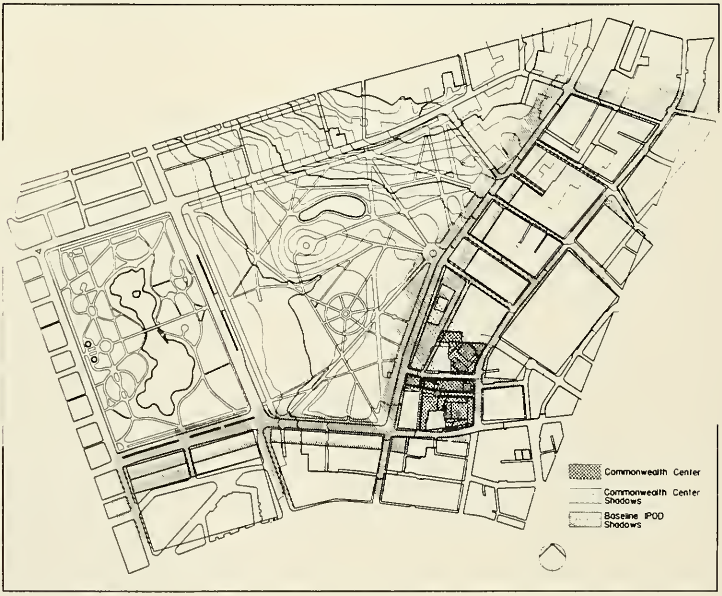


Figure 28. -
Shadow Conditions
March 21 11:00 a.m.

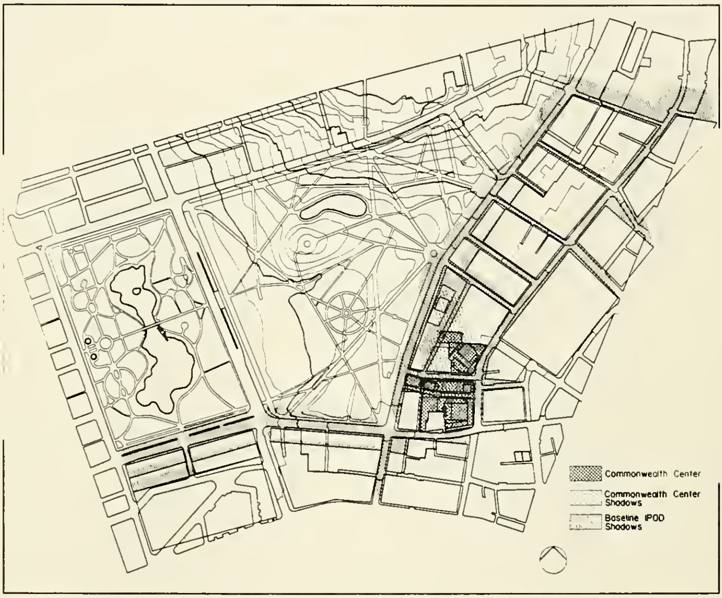


Figure 29 -
Shadow Conditions
March 12:00 noon

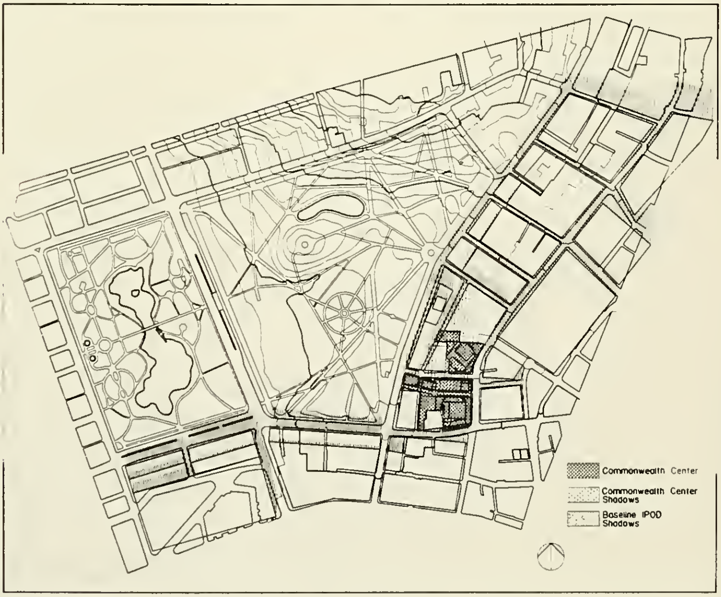


Figure 30 -
Shadow Conditions
March 21 1:00 p.m.

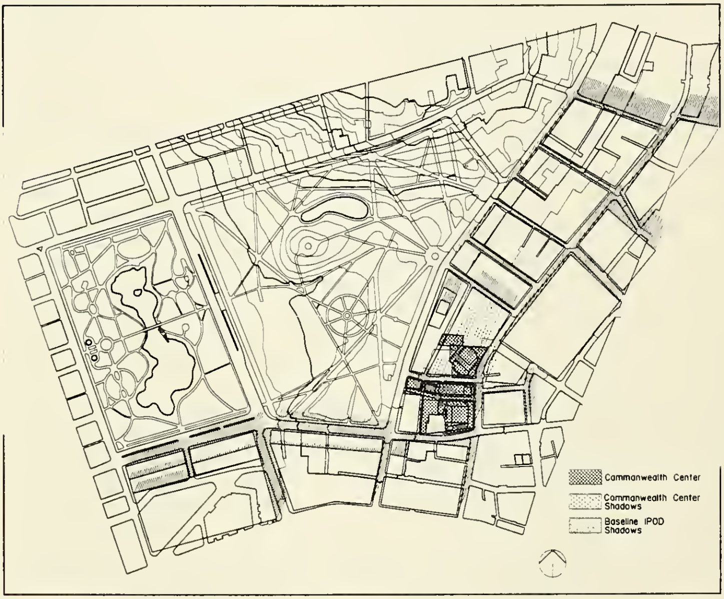
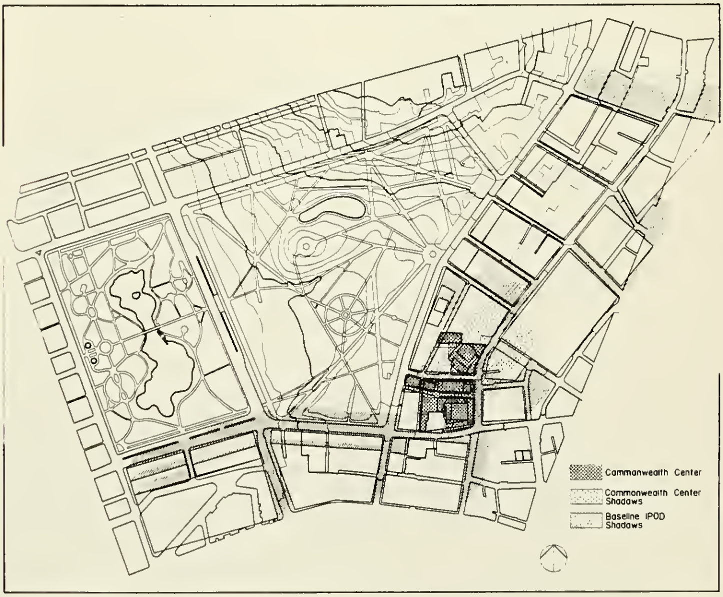


Figure 31 -
Shadow Conditions
March 21 2:30 p.m.



morning, even during the winter, most shadows cast by these towers are the same as those shadows which would be cast by buildings along the Common if they are constructed to the 155 foot height limit defined by the Midtown Cultural District Zoning Ordinance. While not all buildings along the Common are currently that height most are close to it.

The two towers of Commonwealth Center, which rise above the 155 foot height limit, are narrow, casting shadows that are thin, and which move rapidly across the Common. Because the towers are also set back from Tremont Street, their shadows fall in with the shadows cast by existing buildings to the north in late morning and afternoon along Tremont Street.

The following graphics show projected shadows of the current Commonwealth Center scheme for several hours during March 21 and on June 21, superimposed over shadows allowed by the Midtown Cultural District Zoning Ordinance (MCDZO) for the same day.

The open blocks defined by thicker lines within existing city blocks represent areas which are included in the MCDZO, with allowable heights assigned to them. The darker shading shows the shadows of those blocks for the date and time identified. The Commonwealth Center project is shown with lighter shading superimposed over the MCDZO shadows. It is easy to see that while there are longer shadows cast during early morning hours in March, these quickly shorten by ten a.m. or so, and do not add to shadow conditions on the Common nor along the streets adjacent to the Common. Careful reading of the graphics show that most of the streets in the downtown area are already in shadow from MCDZO buildings for the greater part of the day.

CONCLUSION

While some shadows are inevitable from the construction of new buildings anywhere, the Commonwealth Center designers have developed a project that alleviates most of the shadow impacts, by reducing the number of towers, keeping them narrow and setting them back from the Boston Common to the greatest extent possible.

/5830w

Development Team

VIII. DEVELOPMENT TEAM

Developers

F.D. Rich Company of Boston, Inc.
171 Milk Street
Boston, MA 02109

A.W. Perry, Inc.
20 Winthrop Square
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Architects

Kohn Pedersen Fox Associates
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Hardy Holzman Pfieffer Associates
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Construction Manager

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Structural Engineer

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Mechanical & Electrical Engineers

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Environmental Consultants

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Geotechnical Consultants

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Community Relations

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Public Relations

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Leggat McCall Advisors, Inc.
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Retail Market Consultants

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Real Estate Consultation Services
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Hotel Market Consultants

Hospitality Valuation Services
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Mineola, NY 11501

Residentail Marketing Consultants

Susan Wigderson Marketing
Consultants, Inc.
101 Yorkville Avenue
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Toronto, Ontario
CANADA

F.D. RICH COMPANY

The F.D. Rich Company is a full-service real estate firm headquartered in Stamford, Conn. Originally a general contractor, the company new specializes in investment development, letlasing and property management services for projects throughout the eastern United Sates. Founded in 1921, F.D. Rich is currently led by the third generation of the Rich Family.

In 1984, the F.D. Rich Company of Boston was formed to pursue development opportunities in downtown and suburban Boston. One of the company's first projects in Boston is Commonwealth Center, a 3-acre, office-residential-hotel-cultural-retail development in the Midtown/Cultural District that includes the restoration of the historic Paramount Theatre. Future plans for the Boston area include the joint venture development of the Yankee Heights Quarry site in Quincy, Mass., a 1.6-million-square-foot, office-residential- hotel project; and a development on Boston's Battery Wharf.

F.D. Rich of Stamford expanded into real estate development in 1960 with the six-building, 500,000-sq.-ft. High Ridge Park office park in North Stamford. Since then, the company has developed more than 3 million sq. ft. of office space, a million sq. ft. of reatil space, 510 hotel rooms and more than 14,000 residential units. Current projects incorporate office, retail, residential, hotel and cultural uses.

In 1960, F.D. Rich was designated sole developer for the renewal of downtown Stamford, Conn. Now substantially complete, the redevelopment is widely considered to be the most successful urban renewal project in the United States.

Major components in Stamford's urban renewal include: the six-building Landmark Square complex with some 800,000 sq. ft. of office space; The Stamford Forum complex, which includes five office buildings and a 510-room Marriott Hotel, and which is the largest commercial office development in Connecticut; and Stamford Town Center, a 1 million-sq.-ft. shopping mall. Projects under construction in Stamford include Broadmoor and the Atrium, both residential-office-retail complexes. Future plans for F.D. Rich include developing affordable housing for the Stamford area and restoring many of the city's historical landmarks.

F.D. Rich has developed and build multi-unit and single-family residential projects in 18 states and in Puerto Rico. Specific projects include Coldspring New Town, 252 townhouses and 150 homes for the elderly in Baltimore; Greyrock Place, 161 rental apartments under construction in Stamford; and Punta Gorda, a 2,000-unit condominium/resort development featuring a 500-slip marina and two golf courses, located on Charlotte Harbor on Florida's west coast.

F.D. Rich devised and patented a concrete modular housing system called the Habs System, which has been used for hotels as well as for housing. The company is using this system on a 200-unit pilot project to provide homes for the homeless in Brooklyn, N.Y.

A. W. PERRY, INC.

A. W. Perry, Inc. is a Boston-based developer, owner and manager of commercial, retail and residential real estate.

Alonzo W. Perry opened his first real estate office at 125 Summer Street in Boston in 1884, and is considered one of the men who helped rebuild Boston's economy after the Great Fire. At one time, Perry had acquired so many Boston properties that his company was the largest individual taxpayer in the city.

Perry established a reputation based on the personal service he provided to his office building tenants. He once went so far as to construct an electric manufacturing plant in the basement of one of his buildings to provide electricity, which was not yet widely available, for his tenants.

Today, A. W. Perry is led by the fourth generation of the Perry family. The company owns some 1,500 acres of land and more than 20 properties in Greater Boston. The company's portfolio includes almost a half million sq. ft. in Downtown Boston.

Currently, the company is developing a new office tower in joint venture with Jaymont Properties at 125 Summer Street, on the site of A. W. Perry's first office. A. W. Perry is pursuing a major mixed-use project in Boston's Midtown/ Cultural District in joint venture with the F. D. Rich Company, most widely known as developer for the 130-acre downtown renewal of Stamford, Conn.

Other A. W. Perry projects include: The Berkeley Building, a 100,000-sq.-ft. historic restoration and renovation of Boston's Back Bay; Twenty Winthrop Square in Boston's Financial District, 24,000-sq.-ft. of renovated office space in a building registered as a national landmark; Seventy-Seven Franklin Street, a 75,000-sq.-ft. office building in Boston's Financial District; the South Shore Park in Hingham, Mass., a 400-acre, 34-building office and industrial park; and Brigantine Square in Pembroke, Mass., a 20,000-sq.-ft. shopping plaza designed to reflect the town's ship-building past through the use of architectural detailing.

With the assistance of The Browne Fund and abutters, A. W. Perry transformed the well-traveled alley between Winthrop Square and Arch Street into Winthrop Lane, an official pedestrian walkway enhanced by period lighting fixtures,

brick paving and 100 bronze bricks depicting past and present life in Boston.

Residential developments by A. W. Perry include the 40-acre Stonegate and the 110-acre Whiting Village in Hanover, Mass.; and Conifer Green, a 52-acre retirement village in Kingston, Mass.

A. W. Perry in headquartered at Twenty Winthrop Square in Boston, and has a South Shore office in Hingham, Mass.

Commonwealth Center
is a joint venture of
the F. D. Rich Company
and A. W. Perry, Inc.

The architects for
Commonwealth Center
are Kohn Pedersen Fox
Associates.

The architects for
the Paramount Theater
are Hardy Holzman
Pfeiffer Associates.

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